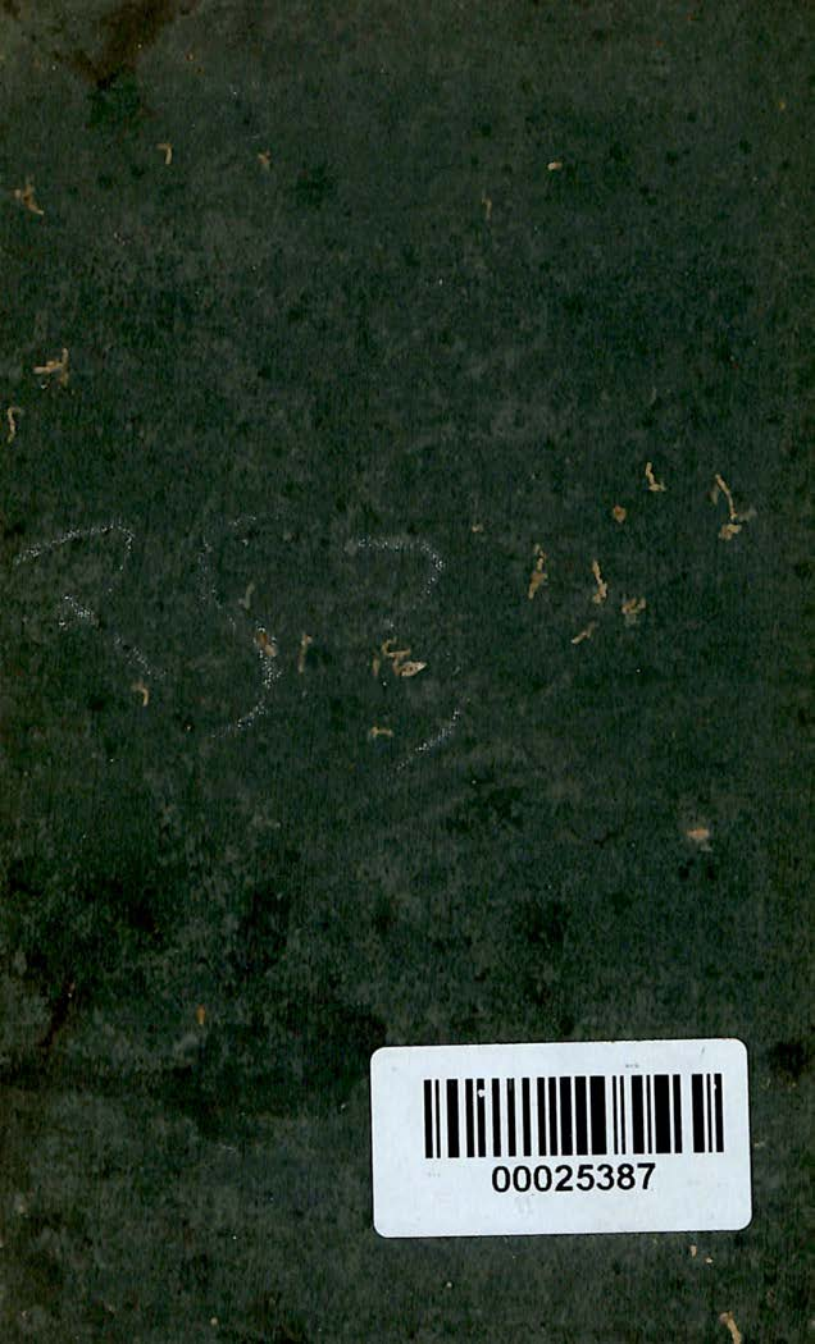
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THE

LIFE

OF

RAFFAELLO SANZIO

DA URBINO:

BY

THE AUTHOR OF THE LIFE OF MICHAEL ANGELO.

AND

THE CHARACTERS

OF THE

MOST CELEBRATED PAINTERS OF ITALY:

BY

SIR JOSHUA REYNOLDS.

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PREFACE.

THERE has been at no period, since the foundation of the Royal Academy, a greater desire to acquire a knowledge of the Fine Arts, or to give encouragement to them, than at this time.

Men of rank and fortune have united to improve the public taste; and to shew, that works of genius are worthy of the attention of a great and polished Nation.

This Biographical Tract is published as a means of directing the public attention to the highest excellence in Historical Painting, and to point out what ought to be expected from the great Works of Raffaello

in the Vatican by those who now have an opportunity of enlarging their views by visiting Italy and Rome.

That this small Book might be rendered still more useful, the Characters of the most celebrated Painters of Italy, by Sir Joshua Reynolds, are added; which, as far as they extend, will be a sure guide; for what he says of Michael Angelo, might be truly said of himself, that he was the bright luminary from whom Painting borrowed a new lustre, and under whose hands it assumed a new appearance, and became another and a superior art.

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LIFE

OF

RAFFAELLO SANZIO

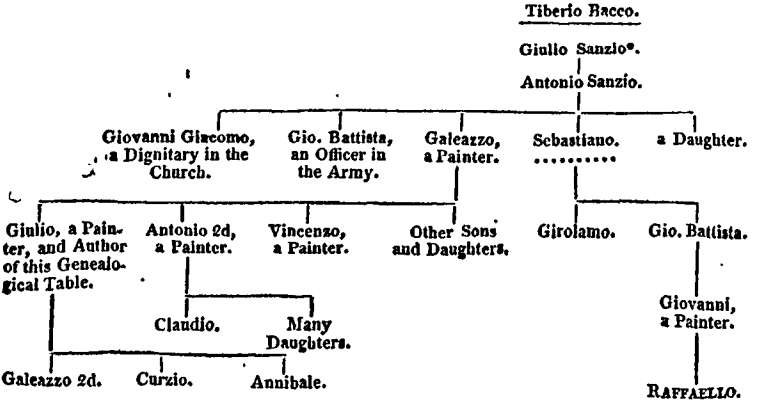
DA URBINO.

HE who writes the life of an eminent Painter can hardly hope to gratify public expectation; his life, if it be employed in his profession, must be an uniform course of application and study; where he was yesterday he will be found to day, and the progress of his mind can only be traced in his works. Of Raffaello, as of our immortal Shakspeare,

all that is really known might be inscribed on a tablet.

His family name was Sanzio*: he

* The following is a Genealogical Table of the descent of Raffaello, as preserved by Cardinal Albani, afterwards Clement XI. The pedigree is written on a scroll of paper held in the hand of Antonio Sanzio, whose portrait is the subject of the picture.



* This person first bore the name of Sanzio, and was cousin german to Tiberio Bacco.

was born in the city of Urbino *, in the pontificate of Sixtus IV., on the 28th of March, 1483, and was an only child. His father, Giovanni Sanzio, was a painter, but of no professional celebrity †. His son very early shewed an inclination to his father's profession, and he encouraged it with parental solicitude, instructing him to the extent of his

* Upon the house where he was born there is an inscription, to mark with honourable distinction the place of his birth, which terminates with these lines:

Ludit in humanis divina sapientia rebus
Et sæpe in parvis claudere magna solet.

† Baldinucci has distinctly named five historical works of Giovanni Sanzio still remaining in the city of Urbino; but I have no where been able to find any critical observations on their merit.

abilities, till the decided superiority of his genius made it necessary for him to seek a more able master; and as Pietro Perugino was a painter at that time of great reputation, he placed him under his care.

Raffaello was now thirteen years old; and it is said, that when Pietro saw his style of design, he pronounced that he would be a great artist: but of the amiable manners and deportment of his young pupil there is more unequivocal testimony, for he was no sooner his scholar than he was considered as of his own family, and regarded with peculiar affection; which laid the foundation of a mutual esteem, that continued through life.

Raffaello remained with Pietro Perugino three years, and so perfectly adopted his style, that his works were not to be distinguished from those of his master *. This progress, which Pietro saw daily advancing to eclipse his own reputation, produced no jealousy, nor gave rise to any hateful passion, too often exhibited by rival competitors for fame: on the contrary, he displayed the feelings of a

* Pietro Perugino was born at Perugia, 1446, and died in the 78th year of his age, 1524. Enthusiastic admiration seems to have carried some critics so far, as to make them unwilling to allow that Pietro executed any of the works that go under his name, from the time that Raffaello became his scholar. A large picture of the Ascension, painted for the Benedictines in Perugia, and the Adoration of the Magi, for the Church of the Madonna de' Banchi in Pieve, are attributed to Raffaello principally from that supposition.

benevolent mind in an uniform affection for his scholar, which were heightened in proportion to the praise that was bestowed on his expanding genius. He is known, both by letter and in conversation, to have expressed the most sincere satisfaction to his father Giovanni, for having conferred upon his school so great an honour, by giving him a pupil of such distinguished merit*:

* " Studiò Raffaello attentamente l'opere di Pietro, et lo imitò tanto, che le cose sue da quelle del maestro non distinguevansi; et anchora se ne vede un esempio nella Nostra Donna assunta dagli Agnoli; et era contento Pietro di questo suo discepolo, et lo amava, sebben vedesse ogni giorno farsi oscura la gloria sua, et ringratiava con lettere, et a voce Giovanni Sanctio, che havesse alla scuola sua un tanto honore procurato; imperciocche non solamente lo havea gia uguagliato,

and, on the return of Raffaello to Perugia, after his visit to Florence, Pietro was the first to admire his works and proclaim his improvement.

In the year 1499, at the age of sixteen, Raffaello left Perugia, and went with Pinturicchio* to Siena, to assist him in the Library of the Cathedral of that city to paint the History of Pius II., to be executed in ten large pictures, by the order of Cardinal Francesco Piccolomini. Of this historical work Raffaello made the greater part, if not all the designs; and Gulielmo della Vallé, the editor of the last edition

ma superato—" VITA DI RAFFAELLO, *edited by Angelo Comolli, from the Milan MS.* p. 6.

* Bernardino Pinturicchio was born at Perugia, 1454, was a scholar of Pietro Perugino, and died at 59 years of age, 1513.

of Vasari, after having searched the archives of Orvieto, and investigated other sources of information, observes, that Pinturicchio knew how to avail himself of the assistance of his amiable friend Raffaello, who was not only of service to him, but to his own reputation; for, besides the Cartoons, he painted the story nearest to the window as you enter on the right hand; and a Youth on Horseback in the composition (his own portrait), at once displays the exquisite delicacy of his pencil, and those graces which are so peculiarly his own*. Before the Library

* "Pinturicchio seppe ben approfittarsi del buon animo dell' amico Raffaello per accrescere l'utile, e la riputazione sua; poichè oltre ai cartoni, Raffaello dipinse di sua mano la storia

was entirely completed he is said to have left Siena to pursue his studies at Florence, where Leonardo da Vinci and Michael Angelo flourished with rival pre-eminence. Upon this occasion the Duchess of Sora gave him a letter of introduction to Soderini, the chief magistrate of the Republic, which is highly interesting, as it shews the degree of esteem in which he was held, as well as his father, by a person of the highest rank, in the place where they were best known.

più vicina alla finestra dalla parte destra di chi entra, nella quale in un vago giovanetto a cavallo fece il suo ritratto, e vi lasciò le traccie indubitate del morbidissimo suo pennello, e delle grazie ad essolui devote."—VITA DI RAFFAELLO, *Milan MS. by A. Comolli:* a note, p. 9.

" MAGNIFICENT AND EXCELLENT LORD

" He who presents this letter is Raffaello, a painter of Urbino, who having a good genius in his art, is desirous to improve himself in Florence: and as I know his father, who is dear to me, to be a virtuous man, and his son a discreet and genteel youth, I have every reason to esteem him in the highest degree; and am desirous that his genius should be matured to perfection: therefore I most earnestly recommend him to your lordship; and for my sake I entreat you to give him all the assistance in your power: and every attention and favour that your lordship may bestow upon him, will be considered as to myself, which I shall

acknowledge with the most grateful obligation.

" JOANNA FELTRIA DE RUVERE,

" Ducissa Soræ et Urbis Præfectissa.

" *Urbino, October 1st,* 1504."

When he arrived at Florence, he immediately saw the penury of the school of Perugia, and the sublime superiority of Michael Angelo. He now began to regret the time he had spent in acquiring a primitive style of composition, with the dry and hard manner of his master; and subsequent experience taught him, that it was more difficult to unlearn a bad habit, than to acquire a good one.

Upon his arrival in Florence he was introduced to Taddeo Taddei, a learned

man, an intimate friend of Cardinal Bembo, and a patron of genius. Raffaello was invited to his house upon all occasions, and desired to consider it as his home. To return this attention, he painted for him two small pictures*. He also formed an intimacy with Lorenzo Nasi, to whom, as a mark of his esteem, he gave a picture of a Holy Family†.

* One of these pictures was bought by the Archduke Ferdinand of Austria, and is still preserved; but the other is supposed to be lost.

† This small picture of a Holy Family, according to Vasari, appears to have been destroyed in the year 1548, from the house in which it was kept being reduced to ruins by an accident. It is believed by some, however, to have been restored, and afterwards preserved in the Florence Gallery; yet by others, that picture of the same subject is, with more probability, supposed to be a duplicate, or perhaps a copy.

Ridolfo Ghirlandaïo and Aristotile da St. Gallo were amongst the first of those to whom he became attached in his own profession; and afterwards he formed a close intimacy with Fra. Bartolomeo.

At this period Raffaello appears to have been attending to his profession as a student, acquiring knowledge, and availing himself of every means of information. But while he was thus engaged, the death of his parents made it necessary for him to return to Urbino*, in

* The time of this visit to Urbino was most probably toward the end of the year 1504 (*Lettre Pittor. Perug.* p. 186); and it could not have been later than the beginning of the succeeding year, as on a picture which he painted for the Monastery of St. Severo in Perugia he put the date 1505.

order to settle some domestic concerns; and here, at intervals, he painted four small pictures for the Duke of Urbino, which were much esteemed*.

After making his family arrangements, he went to Perugia to paint several pictures for the Convents of St. Antonio, St. Severo, and the Friars of the Servi†, which were all so much admired, that commissions were pressed upon him; but his desire to return to Florence made him leave one picture, which he had begun in fresco for the Monastery of St. Severo, to be finished by his old master Pietro.

In Florence he again pursued his studies with unremitting assiduity; and

* See Appendix, No. VII.
† See Appendix, No. VIII.

the Brancacci and Corsini Chapels in the Church of the Carmelites, painted by Masaccio*, were his favourite school; but of living artists there was no one to whom he was so much attached as to Fra. Bartolomeo, by whose instruction and example he improved himself in colouring and the principles of chiar'-oscuro; and, in return, he gave his friend some information in Perspective†. At

* Masaccio was born in the year 1417, and, died at twenty-seven years of age. He is a signal instance of what may be accomplished by superior talents in a short life; for at a period when most men may be supposed to commence the era of their reputation, he carried the art far beyond what it had before reached, and stood alone as a model for his successors.—*See Life of Michael Angelo*, 8vo. p. 16.

† Fra. Bartolomeo died at Florence, 1517,

this time he painted the portraits of Angelo Doni, a Florentine gentleman, and his Lady; but the work to which his mind was particularly directed, was a Cartoon for a Picture, which, when he left Perugia, he engaged to paint for the Church of St. Francesco.

This picture, which represents the Body of Christ borne to the Sepulchre,

aged 43. "He was the first who gave gradation to colour, form and masses to drapery, and a grave dignity, till then unknown, to execution. As a member of a religious order, he confined himself to subjects and characters of piety; but the few nudities which he allowed himself to exhibit, show sufficient intelligence, and still more skill: he there fore-shortened with truth and boldness; and whenever the figure admitted of it, made his drapery the vehicle of the limb it invests." Such is the character of Fr. Bartolomeo by the Professor of Painting.

he afterwards painted in Perugia*; and it obtained so much celebrity, that his professional rank was from that time decidedly established. It shewed the advantages he had acquired by study, and the benefit he had derived from the friendship of Fra. Bartolomeo; for this was the first step he had taken to overcome the restraints of his previous education. When the picture was finished, he again returned to Florence; and, with accumulated reputation, his fame soon extended itself to the Vatican.

In this celebrated era, when attention to the advancement of art and literature gave additional distinction to men of rank

* This picture was removed from Perugia by Paul V.

and fortune, Julius II. filled the Papal Chair: a man eminently distinguished for his attachment to men of genius. To such a Prince there could be no difficulty to introduce Raffaello, to partake of that patronage which he liberally bestowed on all who had any claim to encouragement. Bramante was already employed as the Architect of St. Peter's, and Raffaello was in some degree related to him*. This circumstance increased the

* It has been common to consider Bramante as the uncle of Raffaello; but on what authority, I have not been able to learn. Vasari, speaking of Bramante's interest to serve him, which he will not be suspected to undervalue, says only, that between them there was a slight relationship — "un poco di parentela ch' aveva con Raffaello."—VASARI, vol. iii. p. 96.

facility of his introduction, and he was invited to Rome, to give proofs of his talents in the Pope's Palace. The summons he immediately obeyed, leaving two pictures unfinished, which he had begun for the city of Siena and the Dei family in Florence*.

When he arrived, which was in the year 1508, he was received by his Holiness with the most flattering marks of

* The first of these pictures was very nearly finished, and the little that remained was done by Ridolfo Ghirlandaïo. It was afterwards bought by Francis I., and known in the royal Collection by the name of La Giardiniera. The other was left more unfinished, and in the same state was sold after the death of Raffaello; but has since undergone so much repainting, that, according to different authorities, nothing now remains of its original state, but the composition.

attention, and was immediately commissioned to paint one of the state chambers of the Vatican, which the Pope was then ornamenting with the greatest splendor and magnificence*.

There is a letter by Raffaello, written to his friend Francesco Francia†, at this time, which, though of a private nature, may gratify curiosity, to shew that he was now fully employed, and that public patronage did not interfere with the feelings of private friendship.

* These rooms had already employed the most distinguished talents from the time of Nicholas V., as Agostino Bramantino, Pietro della Gatta, Antonio Razzi, Luca Signorelli, Pietro Perugino, &c.

† Francesco Francia's real name was Raibolini. He was born in 1450, and died in 1518: he was a Bolognese painter of celebrity in his time. Vasari has written his life, vol. i. p. 481.

"MY DEAR M. FRANCESCO

"I have just now received your portrait, brought by Bazzotto, quite safe, without any injury; for which I return you my very best thanks. It is most beautiful, and so like life, that I sometimes deceive myself, and think I am with you, and hear you speak. I beg your indulgence and excuse for the delay, and length of mine, which, from weighty and incessant occupation, I have not been able to finish before with my own hand, according to our agreement. I might have sent it, done by one of my young men, and have retouched it myself, but that would not have been right: it was proper that I should execute it with my own hand, to convince myself that I could not equal yours. I hope you will

excuse me, as you have heretofore experienced what it is to be deprived of one's liberty, and to live under obligation to patrons, who, &c.

" I send you, however, by the same person, who returns in a week, another design, and it is that of the *Presepio*, although very different, as you will see, from the one which has been done, and which you were pleased to praise so much, as you constantly do my other works, which makes me blush, as I do likewise at this trifle, which you will therefore value more in token of obedience and love, than for any other reason. If, in return, I receive your History of Judith, I shall place it amongst my most dear and precious things.

" Monsignore *Datario* anxiously waits for his little Madonna, and Cardinal Riario for his large one, of which you will hear more circumstantially from Bazzotto. I also shall look at them with that delight and pleasure, with which I see and praise all the others; not seeing any, by any other person, more beautiful, more devout, or better executed. In the mean time, take courage, avail yourself of your accustomed prudence, and be assured that I feel your afflictions as much as if they were my own. Continue to love me, as I love you with all my heart.

" Always most obliged by serving you.

" RAFFAELLO SANZIO*."

" *Rome, Sept. 5, 1508.*"

* *Letter. Pittoriche,* vol. i. p. 82.

The first picture which Raffaello begun for this suit of apartments, was a composition of the sages of antiquity, commonly called the School of Athens*, which, when finished, gave such entire satisfaction to the Pope, that all the pictures by the various Masters already painted were ordered to be effaced, that

* I am aware of the opinion of Bellori and Mengs, which has obtained credit, that the Dispute of the Sacrament was the first painted by Raffaello of these large pictures: but as this opinion, however plausible, is no otherwise founded than on their theory of the progressive change in his style of colouring and composition, I do not think their authority sufficiently conclusive to set aside the testimony of two contemporary authors, who expressly sayt hat the School of Athens was the first picture that Raffaello painted in the Vatican. —VASARI, vol. iii. p. 98. VITA DI RAFFAELLO, *by Angelo Comolli*, p. 25.

Raffaello might himself replace them by his own unrivalled genius*.

This extensive undertaking, which it was for him alone to plan and execute, he appears to have formed into one general design; the triumph of the Catholic religion, its divine authority, and the dependence of human laws on its pervading influence†.

* The ceiling of one of these rooms, the fourth in the suit, was painted by Pietro Perugino, which Raffaello, from his affection for his master, preserved; and that alone escaped the general demolition.

† Mr. Fuseli is of opinion that this series of Pictures form one immense allegorical drama, representing the origin, progress, extent, and final triumph of *church empire*, or ecclesiastical government. In the first subject, of the Parnassus, Poetry led back to its origin and first duty, the

Passing through these rooms, now called the Stanze of Raffaello, in

herald and interpreter of a first cause, in the universal language of imagery addressed to the senses, unites man, scattered and savage, in social and religious bands. What was the surmise of the eye and the wish of hearts, is gradually made the result of reason, in the characters of the school of Athens, by the researches of philosophy, which, from bodies to mind, from corporeal harmony to moral fitness, and from the duties of society, ascends to the doctrine of God and hopes of immortality. Here revelation in its stricter sense commences, and conjecture becomes a glorious reality: in the composition of the dispute on the sacrament, the Saviour, after ascension, seated on his throne, the attested Son of God and Man, surrounded by his types, the prophets, patriarchs, apostles, and the hosts of heaven, institutes the mysteries, and initiates in his sacrament the heads and presbyters of the church militant, who, in the awful presence of their Master and the celestial synod, discuss, explain, and propound his doctrine.

honour of his name, the first is a grand saloon dedicated to the Emperor Constantine, in which are represented four principal events in his reign, the

That the sacred mystery shall clear all doubt and subdue all heresy, is taught in the miracle of the blood-stained Wafer; that without arms, by the arm of Heaven itself, it shall release its votaries, and defeat its enemies, the deliverance of Peter, the overthrow of Heliodorus, the flight of Attila, the captive Saracens, bear testimony; that nature itself shall submit to its power, and the elements obey its mandates, the checked conflagration of the Borgo declares: till hastening to its ultimate triumphs, its union with the state, it is proclaimed by the vision of Constantine, confirmed by the rout of Maxentius, established by the imperial pupil's receiving baptism, and submitting to accept his crown at the feet of the mitred pontiff.

Such is the rapid outline of the cycle painted or designed by Raphael on the compartments of the stanzas sacred to his name.—FUSELI's *Lectures on Painting*, p. 133.

most important to the cause of Christianity and the sovereignty of the Catholic church. The Vision of the Labarum, the overthrow of Maxentius on the Milvian Bridge, the Baptism of Constantine himself, and his Donation of the City of Rome to Pope Silvester I.

The second Stanza exhibits four miracles; two from sacred history, and two from the legends of the church. The overthrow of Heliodorus in the Temple, and St. Peter's Delivery out of Prison: the Rout of Attila and his Army by the preternatural appearance of St. Peter and St. Paul, and the consecrated Wafer at Bolsena, bleeding to testify the real presence.

The third Stanza is dedicated to those

branches of knowledge which serve most to elevate the human mind, and dignify our nature; of which the principal subjects are, Poetry, Philosophy, Jurisprudence, and Theology.

The subjects of the fourth Stanza are, two historical, from the life of Leo III., and two miraculous, from the life of Leo IV. The first two are Leo's public protestation of his innocence of the charges alleged against him by the conspirators Campulus and Paschal; and his Coronation of the Emperor Charlemagne. The two miraculous subjects are, a Storm raised, and the destruction of the Saracens effected by the presence of Leo IV. at the Port of Ostia, when an invasion was pend-

ing; the other picture represents his staying a conflagration which threatened the destruction of St. Peter's, by the exhibition of a crucifix from the balcony of the church*.

These, with smaller pictures on the ceilings of the second and third Stanza, are all designed by Raffaello, and painted

* The order of time in which these pictures were executed can be only conjectured by the dates, either carved or painted respectively in each room; from which it would appear, that the stanza called the Segnatura, now the third in the suit, was finished in 1511; the second apartment, completed in 1514; and the fourth, called Torre de Borgo, in 1517. The Hall of Constantine, though the first in order in the suit, was left to be decorated last, and was intended to have been painted in oil; but Raffaello lived only to make the Cartoons, and paint two single figures, which personify Mercy and Justice.

in fresco by himself, his scholars and assistants; and three centuries of unabated admiration have already made their eulogium, to which it will now be in vain to add or to diminish.

Here is the aggregate of his powers in poetical conception and execution; nevertheless, this extraordinary exhibition of talent is not likely at the first view to be impressive to a general observer. To the German amateur, whose views are bounded by elaborate finishing, they may appear to be negligent, or to want deception; and to the English school, where masses of light-and-shadow and colour engross our attention, they will appear to be flat and cold. The sight of these great

works, when Sir Joshua Reynolds first visited the Vatican, afford the most striking example in himself of their impression on a mind not prepared or cultivated to enjoy the higher excellences of the art. He passed through the rooms, and was disappointed: he confessed his feelings to a brother student, and was happy to find a coincidence of opinion; and on inquiring further, he found that those persons only, who from natural imbecility appeared to be incapable of ever relishing those divine performances, made pretensions to instantaneous raptures on first beholding them. His reasoning upon this disappointment is equally interesting, and cannot be too often

adverted to, when our imperfect judgment refuses assent to the established authority of ages. Though disappointed, he adds, " in justice to myself, I did not for a moment conceive or suppose that the name of Raffaello, and those admirable paintings in particular, owed their reputation to the ignorance and prejudice of mankind; on the contrary, my not relishing them, as I was conscious I ought to have done, was one of the most humiliating circumstances that ever happened to me. I found myself in the midst of works executed upon principles with which I was unacquainted: I felt my ignorance, and stood abashed. All the indigested notions of painting, which I had

brought with me from England, where the art was in the lowest state, were to be totally done away, and eradicated from my mind. It was necessary, as it is expressed on a very solemn occasion, that I should become as 'a little child.' Notwithstanding my disappointment, I proceeded to copy some of those excellent works. I viewed them again and again; I even affected to feel their merit, and to admire them more than I really did. In a short time a new taste and new perceptions began to dawn upon me; and I was convinced that I had originally formed a false opinion of the perfection of art; and that this great painter was well entitled to the high rank which he

holds in the estimation of the world. The truth is, that if these works had really been what I expected, they would have contained beauties superficial and alluring, but by no means such as would have entitled them to the great reputation which they have so long and so justly obtained*."

* Sir Joshua, on reconsidering the first impression that the works of Raffaello made upon his mind, justly remarks, that a relish for the higher excellences of art is an acquired taste, which no one ever possessed without long cultivation, and great labour and attention. In similar circumstances to his own, he observes, that we are often ashamed of our apparent dulness; as if it were to be expected that our minds, like tinder, should instantly catch fire from the divine spark of the genius of Raffaello. But it is always to be remembered, that the excellence of his style is not on the surface, but lies deep, and at the

Upon the death of Julius II.*, Raffaello was honoured with the same favour and esteem by his successor, Leo X., under whose patronage he continued the great work which he had begun. He painted also in the Vatican in chiar'-oscuro twelve whole length figures of the Apostles, in a room called La Sala Vecchia de' Palafrenieri; but which, from various causes, have been since

first view is seen but mistily. It is the florid style, which strikes at once, and captivates the eye for a time, without ever satisfying the judgment. Nor does painting in this respect differ from other arts. A just poetical taste, and the acquisition of a nice discriminative musical ear, are equally the work of time and cultivation.—*Sir* JOSHUA REYNOLDS, vol. i. p. xiv.

* Julius II. died on the 21st of February, 1513.

destroyed*: and by the Pope's order he made designs to ornament one of the arcades in the grand cortile of the palace, now called the Logia, consisting of fifty-two historical subjects from the Bible, and arabesque decorations, which were all painted by his scholars, or with exceptions too doubtful and uncertain to identify any particular part to be of

* These pictures were first defaced in consequence of some new arrangements made by Paul IV. Gregory XIII. endeavoured to repair the injury, by causing the white washing with which they had been obscured to be carefully removed. By this means the figures were tolerably restored, though not without having suffered considerable damage; and, in the Pontificate of Clement XI. it is the common opinion that Carlo Maratti retouched or rather repaired them: but they have been since that time altogether destroyed.

his own hand*. For this Pope he also made a series of large historical Cartoons from the sacred writings, representing, in twelve compositions, the

* The historical designs were painted by Giulio Romano, Pierino del Vaga, G. Francesco Penni, called il Fattore, Pellegrino da Modana, Vincenzio da San. Gimignano, Polidoro da Caravaggio, *con molti alri pittori*, to use Vasari's own words. Taja, with other critics and commentators, have been at the pains to trace and discriminate with minute accuracy to whom all the parts of this work particularly belong; but as their remarks are more founded on opinion than fact, it would be to no purpose to multiply conjectures. The grotesque and arabesque parts of the Logia were executed by Giovanni da Udini, a man eminently distinguished for his excellence in this style of decorative painting. He was also the inventor or restorer of stucco ornaments in bas-relief in the manner of the antique, which were here first introduced.

origin and progress of the Christian Religion, to be executed in tapestry, intended as an additional decoration for the Hall of Constantine. Seven of these Cartoons, from the concurrence of fortunate circumstances, are now in the collection of his Britannic Majesty; but the others were most probably mutilated or lost*.

Raffaello, though possessing pre-eminent powers as a painter, had not suffered that profession alone to absorb his mind: he had studied architecture under Bramante, and in chastity of design was not inferior to that distinguished artist, who,

* The tapestries themselves were sold when the Vatican Palace was sacked by the French in the year 1798.

in full confidence of his abilities, recommended him as his successor to conduct the great work of St. Peter's; to which recommendation his Holiness paid due attention, as may be seen by the following brief, which gave him that appointment after Bramante's death.

" Besides the art of painting, in which you are universally known to excel, you were, by the Architect Bramante, as much esteemed for your knowledge in that profession, in which he himself was eminent; so that, when dying, he justly considered that to you might be committed that Temple, which by him was begun in Rome to the Prince of the Apostles; and you have scientifically confirmed that opinion by having made

a plan* equal to our wishes. We, who have no greater desire than that the Temple should be built with the greatest possible magnificence and despatch, do nominate and appoint you superintendent over that work, with the salary of three hundred golden crowns per ann. (150*l.*)†

* From a letter by Raffaello to Count Castilioni this plan here alluded to was not a drawing, but a model.

† For so important an undertaking this sum would seem to be a very inadequate remuneration; but in our own country, a hundred and sixty years subsequent to this period, Sir Christopher Wren did not receive more than £200 per annum for the building of St. Paul's, which included draughts, models, making estimates and contracts, examining and adjusting all bills and accounts, with constant personal superintendence, and giving instructions to the artificers in every department. And his salary for building the parochial churches of London was 100*l.* per ann.—*Parentalia*, p. 344.

And we order our treasurer that you be paid punctually every month, or whatever is due, on demand. Fostered by our paternal benevolence, we therefore exhort you to undertake the charge of this work in such a manner, that in executing it you have due regard to your own reputation and good name; to which end it is necessary that you employ skilful workmen: and may your efforts correspond to our hope, and to the dignity and fame of a Temple the greatest in the whole world, and most holily devoted to the Prince of the Apostles!" Rome, the 1st of August, the 2d year of our Pontificate (1515)*.

* Vide *Bibliografia Architettonica*, vol. ii. p. 365.

To obtain stone and marble for carrying on this vast work, the Pope issued another brief, to enable Raffaello, within one year after his appointment, to get materials wherever they could be found within a limited distance, and conferred upon him absolute power to enforce its provisions, which are to this effect:

" It being of the greatest importance to the building of the Temple, dedicated to the Prince of the Apostles, to be plentifully supplied with stone and marble of every kind: and as the ruins of Rome will furnish abundance, besides which, on making excavations every where in the city, as well as in the neighbourhood, marble of every kind is dug up; we prefer that these resources should be applied to, rather than that the materials

should be brought from a distance. Having constituted and appointed you to the direction of this Edifice, we do empower you to excavate, more especially here in Rome, or within ten miles, in order to procure every sort of marble and stone that may be necessary for the building intrusted to your care. We do also command all persons of every state or condition, from the highest degree to the lowest, to give you their assistance, to obtain the same within the aforesaid limitation; and he who refuses to conform, shall in three days be fined, at your discretion, from one hundred to three hundred golden crowns*.

* In Rome the worth of the golden crown appears to have varied so much at different times, that it would be difficult to ascertain its correct

"Besides, as it has been represented to us, that frequently the stone masons cut without consideration ancient marbles, and thereby deface and obliterate inscriptions of importance; we command all those who exercise that trade in Rome not to dare, without your order or permission, to break or cut any stone on which there is an inscription, on pain

value at this particular period. In 1585 it was equal to eleven Pauls in silver; in 1620 it was increased to twelve Pauls; in 1690 it was sixteen; and in 1694 it was equal to seventeen Pauls. But Fontana, from whom I have this information, has also informed us, that one hundred and one golden crowns were equal to a pound weight of pure gold; consequently, if that statement be accurate, the golden crown would be equal to something more than ten shillings sterling.—Vide *Templum Vaticanum à Carolo Fontana*, lib. vi. p. 442 et 450.

of being subject to the aforementioned penalty." Rome, the 27th of August, in the iiid year of our Pontificate (1516)*.

Thus from the barbarous times of the Emperor Constans, who stripped the bronze tiles from the roof of the Pantheon, down to the enlightened reign of Leo X., the edifices of ancient Rome were considered as a quarry to supply at any time the wants of the Pope or his Government; but Benedict XIV., who had more real value for these noble vestiges of antiquity than Leo X., consecrated the Colosseo, to stay the further progress of such authorized destruction; by which

* Vide *Bibliografia Architettonica*, vol. ii. p. 367.

means he has, fortunately for us, preserved from being entirely levelled to the ground one of the noblest monuments of antiquity*.

The magnificent fabric of St. Peter's took more than a hundred and fifty years to complete, and underwent so many changes by the different architects em-

* The Farnese Palace was built of materials taken from the Colosseo; and its present ruined state is more owing to depredations from similar causes, than to the ravages of time, or the subversion of the Roman empire. As the most effectual means of preserving its present remains, Pope Benedict XIV. assigned to it all the privileges of a church, choosing to consider it as sanctified by the blood of the numerous Christians who were martyred there during the different persecutions by the Emperors, and caused altars to be placed round the *arena*, where devotees now sing the litanies, and perform their devotions.

ployed, that it would be now extremely difficult to point out, with any certainty, the parts which were executed by Raffaello.

The names of those architects who were principally employed in building St. Peter's, from the foundation of the church to its completion, may be enumerated in the following order. From the 18th of April 1506, when the first stone was laid, Bramante was sole architect until his death, A. D. 1514. Raffaello, until the year 1520. Antonio Sangallo, until 1546. Michael Angelo, until 1564. Vignola, until 1573. Giacomo della Porta and Domenico Fontana, until 1607. Fontana was succeeded by Carlo Maderni, who died in 1627, and

his place was supplied by Bernini; and, although others might be enumerated of less note, yet Bernini may with propriety be considered as the last architect who terminated this great work, with its Colonnade.

Notwithstanding this catalogue of distinguished names, the present building of St. Peter's was chiefly the work of four architects: Michael Angelo, Giacomo della Porta, Domenico Fontana, and Carlo Maderni.

According to Serlio, Bramante had not completed his plan when he died, and Raffaello finished it*; and the work

* " Bramante interrotto dalla morte lassò non solamente la fabbrica imperfetta, ma ancora, il modello rimase imperfetto in alcune parti, perilche

was only advanced in parts around the old church, without any fixed design being determined upon for the entire building. St. Gallo wanted money for every purpose but to make a complicated model, upon which he spent more than a thousand pounds; and the principal part of what he constructed was taken down by Michael Angelo,

diversi ingegni si affaticarono intorno a tal cosa, e fra gli altri Raffaello da Urbino pittore, et anco intelligente nell architettura seguitando però i vestigj di Bramante, fece questo disegno*; il quale al giudizio mio è una bellissima composizione."—Vide *Architettura di Sibastiano Serlio Libro Terzo*, p. 33.

* "Questo disegno;" refers to the plan that accompanied the remark, by which it is evident, the plan of Bramante, as well as the Model, was left undetermined.

who was appointed to succeed him after his death*. Michael Angelo then adopted his own plan, and advanced the building accordingly; and the interior of the present church is conformable to the general principles of his design. After Michael Angelo's death, which happened in 1564, nothing of any importance was done in the lapse of twenty years, until the reign of Sixtus V.†, who caused the Dome to be erected by the co-operative skill of Giacomo della Porta and Domenico Fontana, with a slight deviation from Michael Angelo's original model; and

* See Duppa's Life of Michael Angelo, 8vo. p. 164; and *Bonanni, Templi Vaticani Historia*, p. 61.

† Sixtus V. was elected Pope 1585, and died 1590.

the Lantern, (which had its origin in that of S. Maria del Fiore, by Brunnelleschi,) underwent some change from the designs of Vignola. After the death of this Pope the work again suffered another delay of fifteen years, until the reign of Paul V., which commenced 1605; and he employed Carlo Maderni, who changed Michael Angelo's original plan, from a Greek, to a Latin cross, and, with the present façade, terminated the design in 1612*. From the portrait

* At the two angles of this façade Carlo Maderni designed two hexagonal bell-towers, in a very bad taste: but after his death, Bernini, who was employed by Urban VIII.† to succeed him,

† Urban VIII. was elected Pope 1623, and died 1644.

and the arms of Innocent X.* every where disfiguring the pillars in the principal

made new designs, and constructed one of the towers at the south-east angle to the height of 177 palms (129 feet), when much fear was apprehended for the safety of the building; and in consequence of a crack which took place from the incumbent weight, a council was held, to deliberate whether it would be prudent to proceed with the work: but during this deliberation the Pope died; and his successor, Innocent X.*, employed his favourite architect, Rainaldi, to determine the question; who, from consideration of the case, and from little respect to Bernini, ordered the work to be all taken down: he then made several new designs in a most barbarous style; but the death of the Pope, and the election of Alexander VII.†, dispossessed him of his influence. Bernini was then employed to build the Colonnade which surrounds the piazza, and the bell-towers were alto-

* Innocent X. was elected 1644, and died 1655.

† Alexander VII. was elected 1655, and died 1667.

nave, and from the inscription placed over the great entrance door, it appears that the interior of the church was finished in his Pontificate.

" This church of the Prince of the Apostles having been conducted to its present magnitude by the continued labours of the Roman Pontiffs, was completed in a magnificent style by Pope Innocent X., who adorned the chapels with new sculpture, erected marble columns on each wing of the church,

gether laid aside, and the façade was suffered to remain as it is at present, without any further attempt to restore them. What was erected, Fontana says, incurred an expense of a hundred thousand crowns (23,256*l.*) sterling, and cost about twelve thousand crowns to take it down.

and paved it with various coloured marble*."

It is said that Bramante intended his plan to have been a Greek cross; and it

* BASILICAM
PRINCIPIS APOSTOLORUM
IN HANC MOLIS AMPLITUDINEM
MULTIPLICI ROMANORUM PONTIFICUM
ÆDIFICATIONE PERDUCTAM
INNOCENTIUS X. PONT. MAX.
NOVO CÆLATURÆ OPERE
ORNATIS SACELLIS
INTERJECTIS IN UTRAQUE TEMPLI ALA
MARMOREIS COLUMNIS
STRATO E VARIO LAPIDE
PAVIMENTO
MAGNIFICENTIUS TERMINAVIT.

To form some idea of the magnitude of St. Peter's, the following are the principal dimensions, which are compared with those of St. Paul's, in London: not that these buildings are similar, but they have been subject to a popular comparison.

is certain that Peruzzi and Micnael Angelo preferred that proportion to the one.

	St. Peter's.	St. Paul's.
	Feet.	
Length of St. Peter's within the walls from east to west	606	500
Width of the entrance within the walls	223	100
Length of the cross aisle or transept	450	223
Diameter of the Dome, in the clear	139½*	108
Height of the Church within	146	110
Height from the pavement to the top of the lantern	412	330
Height of the columns in front, including the base and capital	92	
The shaft of the column	75½	
Length of the Portico, within, in front of the Church	232	
Width of the Portico	41	
Length of the Church from the outside of the Portico to the west end, including the thickness of the walls	680†	

* The diameter of the Dome of the ancient Pantheon, in Rome, is 164½ palms, or 144 English feet.

† The measures of St. Peter's are taken from Fontana, p. 375; and the Roman palm is reduced to English feet, by the calculation of 8.779 English inches to a palm. The measures of St. Paul's are extracted from the "*Parentalia*," p. 294.

which has been adopted *: notwithstanding the consequent defects of a Latin cross in diminishing something of the unity and magnificence of the external appearance of the church, yet the grandeur of a lengthened continuity in the interior, by judicious management, might, perhaps, compensate for that deficiency:

For the expense incurred in erecting this superb building, and other particulars, I refer the reader to Carlo Fontana, whose work will be found highly interesting; though, I fear, his general estimates are too extravagant to be readily admitted †.

* Vide *Bonanni, Templi Vaticani Historia*, Plate 13 and 17.

† The title of his book is, "Il tempio Vaticano e sua origine. Con gl' Edifizii più cospicui, antichi, e moderni, fatti dentro, e fuore di esso; discritto dal Cav. Carlo Fontana, Ministro deputato del detto famoso Tempio, et Architetto." Fol. Roma, M.DC.XCIV.

though it is highly probable that some religious consideration had its influence in the choice of the Latin cross for the plan of a church, which was to be consecrated to the orthodox faith *.

In the year 1515 Raffaello went with Leo X. to Florence, and made a design for the Façade of the Church of St. Lorenzo†: and, according to Vasari, he was also the architect of a magnificent house for the Bishop of Troja,

* A Plan and Elevations of St. Peter's may be seen in the *Illustrations to the Life of Michael Angelo.* Imperial 4to.

† According to Count Algarotti, the original design of this Façade was in the possession of Baron Stosch, and is most probably the same which the Count himself published in his third volume *della Racolta Corsiniana.*

which still exists in the street of St. Gallo in that city. Of the different buildings designed or executed by Raffaello, that on which I would put his reputation as an Architect, should be the Caffarelli Palace in Rome, built in the same year. The Façade of this Palace consists of one range of coupled columns of the Doric order, supported on a rustic basement, with appropriate decorations. As this is the earliest instance I recollect in architecture of coupled columns composing a Façade, it is not improbable but that Raffaello may have first introduced this novelty: though the ancients have left us without an example in this style of composition*, yet the moderns have

* Serlio, in his restorations of ancient buildings, has given coupled columns to the Façade of the

found it a very useful deviation from classical authority. Sir Christopher Wren in St. Paul's, and Perrault in his celebrated Façade of the Louvre, have adopted it, to increase the intercolumniations in order to give more space for windows and doors, which is obtained by this arrangement, without sacrificing any principle of fitness or propriety. The other buildings of Raffaello still existing are, a Palace for M. Giovanni Baptista dell' Aguila, opposite to the church of S. Maria della Vallicella in Rome. A villa for Cardinal Giulio de' Medici, afterwards Pope by the title of Clement VII. And for the Prince Ghigi he built a range of

Temple of Peace: how far that plan is composed from his own invention, or from remains of that building existing in his time, I cannot determine; at present such a plan would be imaginary.

stables in the Longara, and a chapel in the church of S. Maria del Popolo.

The Prince Ghigi was a distinguished patron of Raffaello, and in whose service his time was much employed. For him he painted in fresco, in one of the rooms of his Casino in the Longara, now called the Farnesina, a picture of Gallatea drawn by dolphins and surrounded with tritons, &c. From this letter, by Raffaello to Count Castiglione*, the picture

* Count Balthazar Castiglione was born at Casatico, in the Duchy of Mantua, on the 6th of December 1478. He was a distinguished amateur of the Fine Arts, the particular friend of Michael Angelo and Raffaello, and was himself one of the restorers of letters in the sixteenth century. His work, entitled *Il Libro del Cortegiano*, entitles him to celebrity, from which there is every reason to suppose, that "he was a gentleman adorned with all the accomplishments of nature, and well read

would seem to have been painted about the year 1513.

" SIGNIOR COUNT,

" I have made drawings in various ways from your lordship's designs, and I please every body, unless every body flatters me; but I do not satisfy my own judgment, because I am afraid of not satisfying yours. I send them to your lordship to make a selection, if any one of them should be worthy of your choice. The Pope, in honouring me, has laid a great weight on my shoulders; the superintendence of the building of St. Peter's. I hope I shall not sink under it; and the more so, as the model which I have

in the Greek and Latin authors." He died at Toledo on the 2d of February, 1529, when on an embassy to the Emperor Charles V.

made pleases his Holiness, and is praised by many men of good taste. Yet I raise my thoughts still higher. I wish to adopt the fine forms of ancient edifices: I know not whether I shall have the fate of Icarus. Vitruvius has afforded me great light, but not sufficient.

" In regard to the Galatea, I should consider myself a great master, if it possessed half the merits which your lordship speaks of. However, I recognise in your language the love you bear to me; and on this condition, that your lordship will be with me to select the best: but, as there is a scarcity both of good judges and of handsome women, I avail myself of those ideas of the beautiful that have occurred to me. Whether this possesses

in itself any excellence of art I know not, but I labour very much to acquire it.

"Your lordship may command me.

"RAFFAELLO SANZIO*."

"*From Rome.*"

For the Prince Ghigi he also painted in fresco, on the spandels of an arch in front of the Ghigi chapel in the church of Santa Maria della Pace, a large allegorical subject of Sibyls delivering their prophecies for the confirmation of the revealed religion. This work was highly esteemed when finished; but it is now very much injured, and parts are entirely effaced. For his Casino in the Longara, Raffaello made a series of designs from

* *Lettere Pittoriche*, vol. i. p. 83.

Apuleius's history of Cupid and Psyche, which were painted by himself and his scholars on the ceiling of a spacious hall. This great work is comprised in many divisions. One of the two principal compartments into which the roof is divided represents Venus and Cupid demanding justice against each other of Jupiter, in full assembly of the Gods. The other exhibits the nuptials of Cupid and Psyche. Besides these, there are four triangular compartments on each side, and one at the end, containing the other parts of the story: and two lunettes at each end, with five on each side, representing Cupids bearing the spoils of the Gods; and these several divisions are formed by festoons of flowers and foliage, painted

by Giovanni da Udine: the other artists who assisted in the historical part were Giulio Romano, Francesco Penni, called il Fattore, Gaudenzio, and Raffaello dal Borgo. What was painted by Raffaello himself, it would not be easy at this time to ascertain. The pictures were originally exposed to the open air, as the Loggia of the Vatican is at present: and from being much damaged by the weather, the building was enclosed, and Carlo Maratti was employed to repaint and repair them; so that the original work is now to be judged of only by parts; and a raw blue sky, which very inharmoniously prevails, proclaims the injury they sustained in their reparation.

In the Church of St. Augustin, Raf-

faello painted in fresco, on one of its piers, the Prophet Isaiah. This picture was intended as the commencement of a series of pictures to ornament that church; but some dispute took place concerning the expense, and the Fathers relinquished their design; a loss much to be regretted, as the style of this picture is equal to Raffaello's best works*. He also decorated his own villa† with arabesque ornaments, a group of figures shooting at a target, and a small historical subject, called the Marriage of Roxana:

* The dispute concerning the price of this picture is said to have been referred to Michael Angelo to adjust, who settled it in one word, by telling the Fathers that the knee alone was worth more money.

† This Villa is within the walls of Rome, near to the Porta Pinciana, and now belongs to the Doria family.

these complete the enumeration of all his works in fresco that have come to my knowledge.

Raffaello was not only eminent as a Painter and an Architect, but he was desirous to emulate the reputation of his great contemporary, Michael Angelo, in being a Sculptor also. We are informed, that with his own hand he executed some statues; but one only is referred to by the anonymous author of the Milan MS., which was a statue of a child, then in the possession of Giulio Romano: and of this statue there can be no doubt, as it is also mentioned by Count Castiglione, in a letter written by him to M. Andrea Piperario in the year 1523*; but what

* Vide *Lettere Pittoriche*, vol. v. p. 161.

has become of it is not known. There is however, in the Ghigi chapel in the church of S. Maria del Popolo, a statue of Jonah from his own model, and executed in marble, under his immediate direction, by Lorenzetto, and is a work of very considerable merit.

In the midst of his professional reputation, Raffaello was equally carressed by the learned and the great. Ariosto and Bembo*, and Castiglione, were among

* Pietro Bembo was born at Ravenna in the year 1470. He is distinguished for his erudition and literary accomplishments. Upon the accession of Leo X. he was chosen to be his secretary: he was advanced to the dignity of the purple by Paul III. in the year 1538, and soon after made Bishop of Burgamo. He died in the year 1547, from a hurt he received in his side by his horse running with him against a wall. His works are

the number of his most intimate friends. Bottari says that the Cavalier Carlo del Pozzo had an original letter by Raffaello addressed to Ariosto, in which he requested to know the characters that should be introduced into his picture of the Dispute of the Sacrament, best calculated to illustrate and dignify that subject.

He was so much beloved by those of his own profession, that, according to Vasari, whenever he went to Court he was attended from his own house by a

numerous in verse and prose, both in Latin and Italian. They were the admiration of his time for the polish he gave to the Tuscan language; and his poetical compositions in Latin are extremely elegant, though sometimes objectionable for want of a corresponding propriety of sentiment.

numerous train of distinguished Painters, who accompanied him on those occasions to honour him*. Neither was his reputation confined to Rome or to Italy. Albert Durer, who was the most distinguished artist north of the Alps, solicited his friendship from the Netherlands; and Raffaello returned his civilities with corresponding courtesy and politeness†.

Leo X. regarded him with the highest esteem: he was much about his person,

* . . . . non andava mai a Corte, che partendo di casa non avesse seco cinquanta pittori, tutti valenti, e buoni, che gli facevano compagnia per onorarlo. — *Vasari*, vol. iii. p. 134.

† Albert Durer was born at Nurenburg 1471, and died 1528. At once as a specimen of his abilities, and as a mark of his esteem, he sent Raffaello his own portrait; and in return, Raffaello sent Albert Durer a number of prints by Marc' Antonio from his own designs, and several original drawings.

was made groom of the chamber, and from the well known attachment and munificence of that Pope to Raffaello, it is said that he had reason to expect the honours of the purple; which is the alleged cause for his not marrying the niece of Cardinal di Bibbiena*, who was desirous of the alliance; but the validity of these facts have been questioned, and upon the degree of credit to which Vasari and

* Bernardo Divizio, afterwards Cardinal di Bibbiena, was born at Bibbiena in Tuscany 1440; first made secretary to Lorenzo de' Medici, and afterwards to Gioavanni de' Medici, his son, who, being raised to the Papal dignity by the title of Leo X., honoured M. Divizio with the purple 1513. He died in the year 1520.

Cardinal di Bibbiena is numbered among the restorers of Belles-lettres, and of the drama: his comedy, entitled *La Calandra*, was the first written in Italian prose.

Zucchero* are entitled, their probability must depend.

At this period, in the meridian of life, and in the full possession of all its enjoyments, Raffaello became an unfortunate victim to the ignorance of his physicians. He was suddenly attacked by a violent fever, and they immediately bled him, instead of adopting a different mode of treatment; and he instantly became so reduced, that he had only time to make his will, and to conform to the last offices of religion.

Thus terminated, on the 7th of April, 1520, the life of the most illustrious Painter of modern times; and, for any data that

* Vide *L' Idea de' Pittori ec.* lib. ii. cap. 6. or *Lettere Pittoriche,* vol. vi. p. 129.

we have to the contrary, the most eminent that ever lived at any period of the world.

Raffaello was not married, but he constantly lived with a beautiful woman, known by the distinction of *La bella Fornarina**. This person early engaged his affections, and he was devotedly attached to her: he lived with her till his death, and left her a considerable part of

* She was so called from being the daughter of a baker. Her portrait is represented as a Muse in the fresco picture of Mount Parnassus, in the Vatican, painted in or before the year 1511. While Raffaello was employed by the Prince Ghigi, in painting his Casino in the Longara, which was one of his last great works, he was more attentive to *La Fornarina*, than to his painting; upon which it occurred to the Prince, that the best way to have his work sooner finished, was to invite her also to reside in his house, which was adopted, to their mutual satisfaction.

his property. In his will, after having made her a sufficient provision to live independent, he bequeathed the residue to a relation at Urbino, and to two of his scholars, Giulio Romano, and Francesco Penni, appointing his intimate friend, Monsig. Turini da Pescia, who was then Datario to the Pope, to be his executor, with a power to reserve as much of his property as might be thought necessary to construct a small chapel in the church where he should be buried, and to endow it with masses to be said for the benefit of his soul*. His death was a subject of

* This part of his will was carried into effect. A statue of a Madonna was executed in marble by Lorenzetto for the altar, and is now known by the name of La Madonna del Sasso; and Monsig. Turini, the executor, assigned a house in Rome, which belonged to Raffaello, producing a rent of

universal regret; and the Pope is said particularly to have mourned his loss.

70 crowns per annum, to be appropriated to the endowment of the chapel. This house now exists in Panico, at the end of a narrow street called il Vicolo de' Coronari, and is distinguished by the portrait of Raffaello being painted on it, copied from his bust in the Pantheon. In the year 1581, at the desire of G. Siticella, arch-priest of the Pantheon, Gregory XIII. united this property to the revenue of his office; and in the year 1705, the arch-priest of that time mortgaged the house to repair it, and it now produces but a very small surplus, " pregiudicievole all' anima del buon Raffaello."

According to Richardson, there existed in the beginning of the last century, in the possession of Cardinal Albani, an original letter by Raffaello, wherein some circumstances are stated respecting his private fortune and situation. The letter bore date the 1st of July, 1514, at which time he tells his uncle, Simone di Battista di Ciarla, to whom it was addressed, that he was then worth three thousand golden ducats; that, in addition to his salary of three hundred golden crowns per annum,

His body lay in state in the hall of his own house; and his celebrated picture of the Transfiguration, which he had just finished, was placed at the head of the room. His remains were afterwards removed with great funeral pomp to the Pantheon, where the last ceremonies were performed; and, at the request of Leo X., Cardinal Bembo wrote this

for being the Architect of St. Peter's, he had fifty golden crowns added to that sum, by way of pension; that he was then going to paint another *Stanza* in the Vatican, for which he was to have twelve hundred golden crowns, a sum equal to something more than 600*l.* sterling. From the date of the letter, it is evident that the *stanza* called the *Torre di Borgo* was the one alluded to, which now contains four pictures, and, considering the value of money at that time, and that these pictures were principally painted by his scholars, the sum of 150l. each, will, perhaps, not be so inconsiderable as may at first appear.

inscription, to honour his memory, and mark the place of his interment*.

D. O. M.
RAPHAEL SANCTIO IOHAN. F. VRBINATI
PICTORI. EMINENTISS. VETERVMQ. AEMVLO
CVIVS . SPIRANTEIS . PROPE . IMAGINEIS
SI . CONTEMPLERE
NATURAE . ATQVE . ARTIS . FOEDVS
FACILE . INSPEXERIS
IVLII II. ET LEONIS X. PONT. MAX.
PICTVRAE . ET . ARCHITECT. OPERIBVS
GLORIAM . AVXIT.
VIXIT . AN. XXXVII. INTEGER. INTEGROS
QVO . DIE . NATVS . EST . EO . ESSE . DESIIT †
VII. ID. APRIL. MDXX.

ILLE . HIC . EST . RAPHAEL . TIMVIT . QVO . SOSPITE . VINCI
RERVM . MAGNA . PARENS . QVO . MORIENTE . MORI.

* After the lapse of 150 years, Carlo Maratti caused a bust of Raffaello to be placed in the Pantheon, which was executed in marble by Paolo Naldini. The portrait was copied from the one painted by Raffaello himself in the School of Athens.

† In the year 1520, Good Friday happened on

THE claims of Raffaello to that high praise which has been bestowed on his name, remain now to be considered. No early dawnings of his genius have been preserved, nor has any effort of his childhood been recorded, to mark the inspiration of his infancy. The earliest work of his, transmitted to us with accredited authority, is to be found in the library of Siena, where he assisted Pinturicchio; and the picture where his own portrait represents him to be about eighteen years old, is the first authenticated example in fresco to

the 7th of April; and it is to be remarked, that the same moveable feast in the year 1483 fell upon the 28th of March, the day on which Raffaello was born: hence he is said to have died on the anniversary of his birth.

which we can at this time with any certainty refer; and, the Assumption of the Virgin, for the church of St. Francesco in Perugia, is the first oil picture of his, which is acknowledged without controversy. All prior works are lost, or confounded with the unnoticed productions of contemporary students.

As the description of a picture can bring before the reader but a faint representation of it, though it be ever so scientifically described, I shall direct my observations to general principles, and make my remarks subservient to them.

It is not in oil painting where the great superiority of Raffaello is to be sought; although, from the time he left Siena till he commenced his great

work in the Vatican, there is only one well authenticated picture of his in fresco. During this period, there is a carefulness and precision in all his works, characterized by a dryness and littleness of manner which he derived from his master*. In his earliest pictures, gilding was introduced to give splendour to the lights; but this primitive style is, perhaps, more to be imputed to the practice of the age than to his own taste. He produced the effect of roundness and solidity by blending colours

* Critics and connoisseurs, for their own convenience, have methodised the improvement of Raffaello into three eras, and class his works into his first, second, and third manner; but this arrangement is fanciful, and subject to much error.

even to excess, which has a tendency to destroy their brilliancy, and is at the same time unfavourable to the true representation of nature, as may be seen in the elaborate works of Leonardo da Vinci, where extreme softening, instead of producing the desired effect, gives the appearance of ivory, or some other hard substance, highly polished*. The general character of Raffaello's pictures

* "The portraits of Cornelius Jansen have this defect, and consequently want that suppleness which is the characteristic of flesh; whereas in the works of Vandyke, we find that true mixture of softness and hardness perfectly observed. The same defect may be found in the manner of Vanderwerf, in opposition to that of Teniers; and such also is the manner of Raffaello in his oil pictures, in comparison with those of Titian."—*Sir Joshua Reynolds.*

in oil, seems to shew a hand cramped and confined, and to want that facility and spirit which he so admirably preserved in his fresco works. His easel pictures, therefore, stand in a lower degree of estimation; for though he constantly, to the day of his death, embellished his performances more and more, with the addition of those lower ornaments, which are of the first importance to the followers of the Venetian school; yet he never arrived to such perfection as to be an object of imitation; nor did he ever acquire that nicety of taste in colouring, that breadth of chiar'-oscuro, that art and management of uniting light to light and shadow to shadow, so as to make the object rise

out of the ground with the plenitude of effect, so much admired in the works of Corregio.

On the sight of the Sistine Chapel, he immediately, from a dry, Gothic, and even insipid manner, which attends the minute accidental discriminations of particular and individual objects, assumed that grand style of painting, which improves partial representation by the general and invariable ideas of nature. His fresco pictures in Italy, and his Cartoons now in England, are the great works on which his immortality is founded. This mode of painting excludes all attention to minute elegancies: and as Raffaello owes his great reputation to his excellence in the higher parts of the art,

so this mode was well calculated to display his superior powers, and at the same time not likely to betray him into any mechanical habit that his better judgment might disapprove. In these compositions, propriety of sentiment prevails. In each individual figure, the component parts are correctly adapted, and the action uniformly co-operates with the general design. In this respect, Raffaello may be considered as pre-eminently feeling the principles of the ancients, as far as we can judge from those specimens of their sculpture which still exist: but if his drawing be considered in the abstract, as only relative to form, his outline for correctness cannot be compared with the antique. FORM

with him was only a vehicle of sentiment, to which it was ever made subservient. His drapery is uniformly well cast, the folds well understood, and disposed with great simplicity and elegance. In the disposition of hair he is peculiarly graceful; and, as may be most appropriate, it is arranged without formality, or made negligent without being wild.

In composition Raffaello stands pre-eminent. His invention is the refined emanation of a dramatic mind; and whatever can most interest the feelings, or satisfy the judgment, he selected from nature, and made his own. The point of time in his historical subjects is always well chosen; and subordinate incidents,

while they create a secondary interest, essentially contribute to the principal event. Contrast or combination of lines make no part of his works, as an artificial principle of composition; the nature and character of the event create the forms best calculated to express them. The individual expression of particular figures corresponds with their character and employment; and whether calm or agitated, they are at all times equally remote from affectation or insipidity. The general interest of his subject is kept up throughout the whole composition; the present action implies the past and anticipates the future. If in sublimity of thought Raffaello has been surpassed by his great contemporary, Michael

Angelo*; if in purity of outline and form, by the antique, and in colouring and chiar'-oscuro by the Lombard and Venetian schools; yet, in historical composition, he has no rival; and for invention, expression, and the power of telling a story, he has never been approached.

Possessing such powers, it will be, doubtless, readily acknowledged, that no

* Sir Joshua Reynolds, in his fifth Discourse to the Academy, observes, "that it is to Michael Angelo Raffaello owes his grandeur of style. He was taught by him to elevate his thoughts, and to conceive his subjects with dignity. His genius, formed to blaze and to shine, might, like fire in combustible matter, for ever have lain dormant, if he had not caught a spark by his contact with Michael Angelo; and though it never burst out with *his* extraordinary heat and vehemence, yet it must be acknowledged to be a more pure, regular, and chaste flame."

man ever stood less in need of foreign assistance than Raffaello; yet it may be satisfactory to know, that no man of genius ever availed himself more than he did of the productions of his predecessors. In one of his greatest, as well as one of his latest works, the Cartoons, which were made to be wrought in tapestry for Leo X., he had the studies before him, which he made from Masaccio, as may be seen in those which are fortunately preserved in this country. Two figures of St. Paul, which he found there, he adopted: one of them for St. Paul preaching at Athens, and the other for the same Saint, when chastising the sorcerer Elymas; and another figure also, as one apparently wrapped up in

thought, listening to the preaching of St. Paul. The figures of Adam and Eve expelled from Paradise, in the Loggia of the Vatican, are taken from the same master, and, as far as my recollection serves me, without any alteration. For the Sacrifice at Lystra, he took the whole ceremony much as it stands in an ancient Basso-relievo, since published in the *Admiranda*. The Burial of Christ by Andrea Mantegna furnished him with the general arrangement of the composition for the same subject in his celebrated oil picture, formerly in the Borghese Palace. To these might be added, if it were necessary, many other similar acknowledgments.

Much has been said on the subject of

plagiarism; and critics have ever been ready to estimate the value of what is quoted or borrowed by the narrowness of their own views. Invention, with its highest claims, depends on the happy combination of materials already known, or in finding out new combinations where they were not before supposed to exist. He who can with a glance discriminate perfection, and make the discriminations his own, owes as much to his own genius as to those who gave him the opportunity of exercising it. But little minds would rather be originally wrong, than not be supposed to possess a creative fancy; and it is worth remarking, in the history of art, as well as literature, that those who have been desirous to distin-

guish themselves by eccentricity, have at best been only the meteors of the day. A painter may distort the human figure in a thousand different ways, unlike any thing that ever has been, and will then most probably deserve only the credit of being wrong*. Men of superior ge-

* Sir Joshua Reynolds has remarked, that the two men most eminent for readiness of invention that occurred to him, were Luca Giordano and La Fage; one in painting, the other in drawing.

" To such extraordinary powers as were possessed by both these artists, the character of genius cannot be refused; at the same time, it was that kind of mechanic genius, which operates without much assistance of the head. In all their works, which are (as might be expected) very numerous, it would be in vain to look for any thing that can be said to be original and striking: and yet, according to the ordinary ideas of originality, they have as good pretensions as most painters, for they

nius are impelled forward by laws arising out of general principles; and to accomplish their object, they adopt the best means to that end, wherever they can be found*. Nature is not only

borrowed very little from others; and still less will any artist that can distinguish between excellence and insipidity, ever borrow from them."

* "With respect to Raffaello, it may be proper to remark, that the work of Masaccio just cited, from which he borrowed so freely, was a public work, and at no further distance from Rome than Florence; so that if he had considered the assistance he derived from that Master as disgraceful, he was sure to be detected; but he was well satisfied that his character for invention would be little affected by such a discovery; nor is it, except in the opinion of those who are ignorant of the manner in which great works are formed. Those who steal from mere poverty, who have nothing of their own, and cannot exist without making depredations, who are so poor that they have no place in

the most abundant, but an inexhaustible source of those means; and it is equally certain, progressive improvement has always been in proportion to the regard that has been paid to nature as a model, or a guide. No Dutch master was ever more subservient to her laws than Raffaello; and I might add, never understood them so well: by his particular, as well as general habits of study, he was sensible to all her resources. Sir Joshua Reynolds very

'which they can even deposit what they have taken; such men, indeed, only more emphatically proclaim their own incapacity, by courting an alliance which they cannot support; and like most artificial contrivances for gaining credit, instead of advancing their reputation, they defeat the end by the means they employ."—*Sir Joshua Reynolds.*

happily remarks, that from drawings still existing for the celebrated picture of the Dispute of the Sacrament, it is evident that he first drew the figures in that composition from an individual model; and his attention was so faithful to the object before him, that he made all the figures with the same cap the model then happened to wear; so minute a copyist was he, at a time when he was allowed to be at the head of his profession. This accurate attention, besides giving him the habit of correctness, supplied him with matter for reflection, and gave rise to new associations, which fertilized his mind*.

* Those artists who have early deserted nature, have always become inveterate mannerists. When

Mr. Fuseli, speaking of Raffaello's fresco pictures in the Vatican, says, " Here is the mass of his powers in poetic conception and execution; here is every period of his style, his emancipation from the narrow shackles of Pietro Perugino, his discriminations of characteristic form, and the heroic grandeur of his line. Here is that master-tone of fresco painting, the real instrument of history, which, with its silver purity and breadth, unites the glow of Titiano and Corregio's tints. Every

novelty with all its crudities is mistaken for genius, a trick of execution may supply the want of more valuable knowledge, and for a time be held up to admiration; but, like other fashionable attractions for the day, invariably cease to be of value when they cease to be new.

where we meet the superiority of genius, but more or less impressive, with more or less felicity, in proportion as each subject was susceptible of dramatic treatment. From the bland enthusiasm of the Parnassus, and the sedate or eager features of meditation in the School of Athens, to the sterner traits of dogmatic controversy in the Dispute of the Sacrament, and the symptoms of religious conviction, or inflamed zeal, at the Mass of Bolsena. Not the miracle, but the fears and terrors of humanity inspire and seize us at the conflagration of the Borgo: if, in the Heliodorus, the sublimity of the vision balances sympathy with astonishment, we follow the rapid

ministers of grace to their revenge, less to rescue the temple from the gripe of sacrilege, than inspired by the palpitating graces, the helpless innocence, the defenceless beauty of the females and children, scattered around; and thus we forget the Vision of the Labarum, the angels and Constantine in the battle, to plunge in the wave with Maxentius, or to share the agonies of the father, who recognises his own son in the enemy he slew."

The same author, speaking of the qualities of his style as a painter, says, that "perfect human beauty he has not represented; no face of Raphael's is perfectly beautiful; no figure of his, in the abstract, possesses the proportions that

could raise it to a standard of imitation: *form* to him was only a vehicle of character or pathos, and to those, he adapted it in a mode, and with a truth, which leaves all attempts at emendation hopeless. His composition always hastens to the most necessary point as its centre, and from that, disseminates; to that, leads back, as rays, all secondary ones. Group, form, and contrast, are subordinate to the event, and common-place is ever excluded. His expression is unmixed and pure, in strict unison with, and decided by character, whether calm, animated, agitated, convulsed, or absorbed by the inspiring passion, it never contradicts its cause, and is equally remote from tameness and grimace: the moment of his choice never suffers the action to stagnate or to expire;

it is the moment of transition, the crisis big with the past and pregnant with the future. His invention connects the utmost stretch of possibility, with the most plausible degree of probability, in a manner that equally surprises our fancy, persuades our judgment, and affects our heart."

The eminence to which the Italian schools arose in Painting, Sculpture, and Architecture, has given rise to endless speculations as to the causes which most contribute to the advancement of those arts. The Abbé du Bos, and Winkelmann, have long given to the public their respective opinions on the influence of climate*: forms of government have

* Vide *Reflexions critiques sur la Poesie et sur la Peinture, par Jean Baptiste du Bos.*

been resorted to; and the philosophic Hume, in his inquiry into the operations of the human mind, has not overlooked this subject, but has not been more successful in its investigation*. By those, interested beyond the theories of metaphysical speculation, the advantages of patronage have been thought paramount to every other consideration;

Winkelmann, in the third chapter of his *Histoire de l'Art*, has pursued this subject through its various ramifications, and made the result, as might be expected, agreeable to his theory.

* "In short, the arts and sciences, like some plants, require a fresh soil; and however rich the land may be, and however you may recruit it by art or care, it will never, when once exhausted, produce any thing that is perfect or finished in the kind."—HUME's *Essays. On the Rise of Arts and Sciences.*

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and, want of encouragement has been made sufficient to account for want of success: but " if those qualities of the mind which possess a power of producing excellence, beyond the reach of rule, which no precept can teach, and which no industry can acquire," prevail at one time, and are wanting at another, I fear it will be hopeless to supply the absence of genius. Nevertheless, it can only belong to extensive patronage and encouragement to discover, at any period, what proportion of that rare intellectual quality there is amongst us, and to what extent it can be improved.

At the restoration of the arts in Italy, the field was wide, and the means were ample for their cultivation. The sub-

jects from Christian theology were proper to ornament the churches; pictures and statues were calculated to assist the devotional feeling; and as there were no works of this kind in other countries superior to their own, the earliest efforts were not chilled by any disparity of competition. Every man in his time was esteemed for the talent he possessed; and the feeblest attempts were not disregarded: hence, from the time of Cimabue and Giotto, till the age of Michael Angelo and Raffaello, including a period of two hundred years, there was under the auspices of the Church a regular and progressive advancement in the arts of design. These advances to excellence were made by minutely copying individual nature in

the detail, and afterwards by attending to those principles which give dignity and character to the objects of imitation.

In the infancy of art, Giotto first began to give life and expression to his figures. Taddeo Gaddi and Simon Sanese improved upon him. Stephen Scimmia, and his son Thomas, added some knowledge of perspective to their works; and, in the blending of colours, they were more successful than their predecessors. The same may be said of others, who were yet followers of the school of Giotto. In the second age a greater progress was made. Invention was more copious; and by Massaccio, nature was attended to with more knowledge and feeling of the true principles of

simplicity and grandeur; but the great Lionardo da Vinci marked the third era, by giving to his works a more just knowledge of chiar'-oscuro, and a strength and manliness of design wholly unknown to his predecessors, which was afterwards elevated and refined in the Sistine Chapel, and the Stanzas of the Vatican.

During the last century, the arts in Italy declined to the lowest ebb. The churches and convents had been supplied, and the public seemed to be no longer interested in the reproduction of new works; yet princes and dignitaries in the church were not wanting to honour and reward individual merit: but private patronage, though, for a time, it may foster genius and direct it, yet, without the profes-

sional value of the art be felt by the many whom it is intended to interest, exertion will be languid, and patronage will be useless. The value of his profession must be stamped by general esteem; and a mutual feeling of good taste must exist between the artist and the public: a co-operation which happily existed in Italy in the reigns of Julius II. and Leo X.

In the progress of the arts in different countries of Europe, national taste has been as decidedly marked as national character; and though education may do much, yet, from the facts before us, any attempt to promote a style of painting, not felt or recognised by the general habits and character of a nation,

would seem to be ineffectual. The Dutch school had its sympathy in Holland, as much as the sublimer efforts of Michael Angelo and Raffaello, in Rome. The Venetians felt the splendour of colouring more than the dignity and propriety of composition. And in England, whatever subjects awaken the mind to social feelings and domestic sympathies, never fail to arrest the attention of the public: and I have no doubt, that, to the operation of these feelings, we have to attribute the great encouragement which is given to portrait painting, rather than to vanity, or pride, or the desire of distinction.

CHARACTERS

OF THE

MOST CELEBRATED PAINTERS

OF

ITALY.

BY

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WITH

PRELIMINARY OBSERVATIONS.

BY

SIR JOSHUA REYNOLDS.

"The value and rank of every art is in proportion to the mental labour employed in it, or to the mental pleasure produced by it." J. R.

The Character of the Painters of Antiquity.

FROM the various ancient Paintings, which have come down to us, we may form a judgment with tolerable accuracy, of the excellencies and the defects of the art amongst the ancients.

There can be no doubt but that the same correctness of design was required from the painter as from the sculptor; and if what has happened in the case of sculpture had likewise happened in regard to their paintings, and we had the good fortune to possess what the ancients themselves esteemed their master-pieces, I have no doubt but we should find their figures as correctly drawn as the Laocoön, and probably coloured like Titian. What disposes me to think higher of their colouring than any remains of ancient painting will warrant, is the account which Pliny gives of the mode of operation used by Apelles;—that over his finished picture he spread a transparent liquid

like ink, of which the effect was to give brilliancy, and at the same time to lower the too great glare of the colour: " *Quod absoluta opera atramento inlinebat ita tenui, ut idipsum repercussu claritates colorum excitaret, —et tum ratione magna, ne claritas colorum oculorum aciem offenderet;*" This passage, though it may possibly perplex the critics, is a true and an artist-like description of the effect of glazing or scumbling, such as was practised by Titian, and the rest of the Venetian painters. This custom, or mode of operation, implies at least a true taste of that in which the excellence of colouring consists; which does not proceed from fine colours, but true

colours; from breaking down these fine colours which would appear too raw, to a deep-toned brightness. Perhaps the manner in which Correggio practised the art of glazing was still more like that of Apelles, which was only perceptible to those who looked close to the picture, *admotum intuenti demum adpareret:* whereas in Titian, and still more in Bassan, and others his imitators, it was apparent on the slightest inspection. Artists who may not approve of glazing, must still acknowledge, that this practice is not that of ignorance.

Another circumstance, that tends to prejudice me in favour of their colouring, is the account we have of some of their principal painters using but four

colours only. I am convinced the fewer the colours, the cleaner will be the effect of those colours; and that four are sufficient to make every combination required. Two colours mixed together will not preserve the brightness of either of them single; nor will three be as bright as two. Of this observation, simple as it is, an artist, who wishes to colour bright, will know the value.

In regard to their power of giving peculiar expression, no correct judgment can be formed: but we cannot well suppose that men, who were capable of giving that general grandeur of character which so eminently distinguishes their works in sculpture, were incapable of expressing peculiar passions.

As to the enthusiastic commendations bestowed on them by their contemporaries, I consider them as of no weight. The best words are always employed to praise the best works: admiration often proceeds from ignorance of higher excellence. What they appear to have most failed in is composition, both in regard to the grouping of their figures, and the art of disposing the light and shadow in masses. It is apparent, that this, which makes so considerable a part of modern art, was to them totally unknown.

If the great painters had possessed this excellence, some portion of it would have infallibly been diffused, and have been discoverable in the works of the inferior rank of artists; such as those

whose works have come down to us, and which may be considered as on the same rank with the paintings that ornament our public gardens. Supposing our modern pictures of this rank only were preserved for the inspection of connoisseurs two thousand years hence, the general principles of composition would be still discoverable in those pieces: however feebly executed, there would be seen an attempt to an union of the figure with its ground, and some idea of disposing both the figures and the lights in groups. Now as nothing of this appears in what we have of ancient painting, we may conclude that this part of the art was totally neglected, or more probably unknown.

They might, however, have produced

single figures which approached perfection both in drawing and colouring; they might excel in a *solo*, (in the language of musicians,) though they were probably incapable of composing a full piece for a concert of different instruments.

Of all the antique paintings which have come down to us, the Marriage in the Aldobrandini Palace in Rome is the best relick of those remote ages which has yet been found. The finest Mosaic picture, is one representing Four Pigeons standing on the edge of a Basin full of water, found in the Villa of Hadrian, and now preserved in the Capitol in Rome*.

* This picture is a circle, and originally made the centre of a Mosaic pavement in the Emperor Hadrian's celebrated Villa at Tivoli: it was dis-

Principles which should govern a Painter in the pursuit of his art.

There is an absolute necessity for a painter to generalize his notions; to paint particulars is not to paint nature, it is only to paint circumstances. When he has conceived in his imagination the image of perfect beauty, or the abstract idea of forms, he may be said to be admitted into the great council of nature. To facilitate the acquisition of this ideal beauty, he ought studiously to examine the ancient sculpture.

covered by Cardinal Furietti, 1737. Pliny thus describes it: "Mirabilis ibi columba bibens, et aquam umbra capitis infuscans. Apricantur aliæ scabentes sese in canthari labro."—PLIN. *Nat. Hist.* lib. xxxvi. c. 25.

Nothing in the art requires more attention and judgment, or more of that power of discrimination, which may not improperly be called genius, than the steering between general ideas and individuality: for though the body of the work must certainly be composed by the first, in order to communicate a character of grandeur to the whole, yet a dash of the latter is sometimes necessary to give an interest. An individual model, copied with scrupulous exactness, makes a mean style, like the Dutch; and the neglect of an actual model, and the method of proceeding solely from idea, has a tendency to make the painter degenerate into a mannerist.

In order to keep the mind in repair,

it is necessary to replace and refreshen those impressions of nature, which are continually wearing away.

A circumstance mentioned in the life of Guido, is well worth attention. He was asked from whence he borrowed his idea of beauty, which is acknowledged superior to that of any other painter: he said he would shew all the models he used; and ordered a common porter to sit before him, from whom he drew a beautiful countenance. This was undoubtedly an exaggeration of his conduct; but his intention was to shew, that he thought it necessary for painters to have some model of nature before them, however they might deviate from it, and correct it from the idea of perfect

beauty which they have formed in their minds.

In painting, it is far better to have a model even to depart from, than to have nothing fixed and certain to determine the idea. When there is a model, there is something to proceed on, something to be corrected; so that even supposing no part is adopted, the model has still been not without use.

Such habits of intercourse with nature, will at least create that variety which will prevent any one from prognosticating, on being informed of the subject, what manner of work the painter is likely to produce; which is the most disagreeable character an artist can have.

On Subjects which are fit for a Painter.

It is a matter of great judgment to know what subjects are, or are not fit for painting. They ought to be such as are full of grace and majesty; but every such subject will not answer to the painter. The painter's theme is generally supplied by the poet or historian: but as the painter speaks to the eye, a story, in which fine feeling and curious sentiment is predominant, rather than palpable situation, gross interest, and distinct passion, is not suited to his purpose.

It should be likewise a story generally known; for the painter, representing one

point of time only, cannot inform the spectator what preceded the event, however necessary, in order to judge of the propriety and truth of the expression and character of the actors. It may be remarked, that action is the principal requisite in a subject for history-painting; and that there are many subjects which, though very interesting to the reader, would make no figure in representation: such are those subjects which consist in any long *series* of action, the *parts* of which have very much *dependency* each on the other; or where any remarkable point or turn of verbal expression makes a part of the excellence of the story; or where it has its effect from *allusion to circumstances not actually*

present. An instance occurs to me of a subject which was recommended to a painter by a very distinguished person, but who, as it appears, was but little conversant with the art; it was what passed between James II. and the old Earl of Bedford, in the council which was held just before the Revolution*. This is a very striking piece of history; but so far from being a proper subject, that it unluckily possesses no one requisite necessary for a picture; it has a retrospect to other circumstances of history of a very complicated nature; it marks no general or intelligible action or passion; and it is necessarily deficient in that variety of heads, forms,

* Dalrymple's Memoirs, i. 168.

ages, sexes, and draperies, which sometimes, by good management, supply, by picturesque effect, the want of real interest in a history.

On Grouping Figures in an Historical Composition.

THE rule of contrasting figures, or groups, is not only universally known and adopted, but it is frequently carried to an excess.

The artless uniformity of the compositions of the old Gothic Painters is far preferable to a false refinement, or an ostentatious display of academic art. A greater degree of contrast and variety may be allowed in the picturesque or ornamental style: but we must not for-

get that they are the natural enemies of simplicity, and, consequently, of the grand style, and destroy *that solemn majesty, that soft repose*, which is produced, in a great measure, by regularity and uniformity. An instance occurs to me where those two qualities are separately exhibited by two great Painters, Rubens and Titian. The picture of Rubens is in the Church of St. Augustine, at Antwerp; the subject (if that may be called a subject where no story is represented,) is the Virgin and infant Christ, placed high in the picture on a pedestal, with many saints about them, and as many below them, with others on the steps, to serve as a link to unite the upper and lower part of the picture.

The composition of this picture is perfect in its kind; the artist has shewn the greatest skill in disposing and contrasting more than twenty figures without confusion and without crowding; the whole appearing as much animated and in motion as it is possible, where nothing is to be done.

The Picture of Titian, which we would oppose to this, is in the church of the Frari at Venice. The peculiar character of this piece is Grandeur and Simplicity, which proceed in a great measure from the regularity of the composition, two of the principal figures being represented kneeling directly opposite to each other, and nearly in the same attitude: this is what few Painters would have had

the courage to venture: Rubens would certainly have rejected so unpicturesque a mode of composition, had it occurred to him.

Both those pictures are equally excellent in their kind, and may be said to characterize their respective authors. There is a bustle and animation in the work of Rubens; a quiet, solemn majesty in that of Titian. The excellence of Rubens is the picturesque effect which he produces. The superior merit of Titian is in the appearance of being above seeking after any such artificial excellence.

On Light and Shade.

THE same rules, which regulate the grouping of figures, must be observed

in regard to the grouping of lights, that there shall be a superiority of one over the rest; that they shall be separated, and varied in their shapes, and that there should be at least three lights. The secondary lights ought, for the sake of harmony and union, to be of nearly equal brightness, though not of equal magnitude with the principal.

Titian, Paul Veronese, and Tintoret, were among the first Painters who reduced to a system what was before practised without any fixed principle, and consequently, neglected occasionally. From the Venetian Painters, Rubens extracted his scheme of composition, which was soon understood and adopted

by his countrymen, and extended even to the minor Painters of familiar life, in the Dutch school.

The Dutch Painters particularly excelled in the management of light and shade, and have shewn in this department, that consummate skill which entirely conceals the appearance of art.

Rubens appears to have admitted rather more light than a quarter, and Rembrandt much less, scarcely an eighth. By this conduct Rembrandt's light is extremely brilliant, but it costs too much, the rest of the picture is sacrificed to this one object. That light will certainly appear the brightest, which is surrounded with the greatest quantity of shade, supposing equal skill in the Artist.

On the different Styles of Colouring.

ALL the modes of harmony, or of producing that effect of colours which is required in a picture, may be reduced to three; two of which belong to the grand style, and the other to the ornamental.

The first may be called the Roman manner, where the colours are of a full and strong body, such as are found in the Transfiguration; the next is that harmony which is produced by what the Ancients called the *corruption* of the colours, by mixing and breaking them, till there is a general union in the whole, without any thing that shall bring to your remembrance the Painter's palette, or the original colours: this may be called the

Bolognian style; and it is this hue and effect of colours which Lodovico Carracci seems to have endeavoured to produce, though he did not carry it to that perfection which we have seen since his time, in the small works of the Dutch school, particularly Jan Steen, where art is completely concealed, and the Painter, like a great Orator, never draws the attention from the subject on himself.

The last manner belongs properly to the ornamental style, which we call the Venetian, being first practised at Venice, but is perhaps better learned from Rubens: here the brightest colours are admitted, with the two extremes of warm and cold; and those are reconciled by being dispersed over the pic-

ture, till the whole appears like a bunch of flowers; but if any pre-eminence is to be given, it must be to that manner, which stands in the highest estimation with mankind in general, and that is the Venetian, or rather the manner of Titian; which, simply considered as producing an effect of colours, will certainly eclipse with its splendour whatever is brought into competition with it.

MICHAEL ANGELO.

If any man had a right to look down upon the lower accomplishments of art as beneath his attention, it was certainly Michael Angelo; nor can it be thought strange, that such a mind should have slighted, or have been withheld from paying due attention to all those graces and embellishments of art, which have diffused such lustre over the works of other painters.

It must be acknowledged, however, that together with these, which we wish he had more attended to, he has rejected

all the false, though specious ornaments, which disgrace the works even of the most esteemed artists: and I will venture to say, that when those higher excellences are more known and cultivated by the artists and the patrons of arts, his fame and credit will increase with our increasing knowledge. It is to Michael Angelo that we owe even the existence of Raffaello: it is to him Raffaello owes the grandeur of his style. He was taught by him to elevate his thoughts, and to conceive his subjects with dignity. His genius, however formed to blaze and to shine, might, like fire in combustible matter, for ever have lain dormant, if it had not caught a spark by its contact with Michael Angelo: and though it

never burst out with *his* extraordinary heat and vehemence, yet it must be acknowledged to be a more pure, regular, and chaste flame. Though our judgment must upon the whole decide in favour of Raffaello, yet he never takes such a firm hold and entire possession of the mind, as to make us desire nothing else, and to feel nothing wanting. The effect of the capital works of Michael Angelo perfectly corresponds to what Bouchardon said he felt from reading Homer; his whole frame appeared to himself to be enlarged, and all nature which surrounded him, diminished to atoms.

If we put these great artists in a light of comparison with each other, Raffaello

had more taste and fancy, Michael Angelo more genius and imagination. The one excelled in beauty, the other in energy. Michael Angelo has more of the Poetical Inspiration: his ideas are vast and sublime; his people are a superior order of beings; there is nothing about them, nothing in the air of their actions or their attitudes, or the style and cast of their limbs or features, that reminds us of their belonging to our own species. Raffaello's imagination is not so elevated; his figures are not so much disjoined from our own diminutive race of beings, though his ideas are chaste, noble, and of great conformity to their subjects. Michael Angelo's works have a strong, peculiar, and marked character:

they seem to proceed from his own mind entirely, and that mind so rich and abundant, that he never needed, or seemed to disdain, to look abroad for foreign help. Raffaello's materials are generally borrowed, though the noble structure is his own. His excellency lay in the propriety, beauty, and majesty of his characters, the judicious contrivance of his composition, his correctness of drawing, purity of taste, and skilful accommodation of other men's conceptions to his own purpose. Nobody excelled him in that judgment, with which he united to his own observations on nature, the energy of Michael Angelo, and the beauty and simplicity of the antique. To the question, therefore, which ought

to hold the first rank, Raffaello, or Michael Angelo, it must be answered, that if it is to be given to him who possessed a greater combination of the higher qualities of the art, than any other man, there is no doubt but Raffaello is the first. But if, as Longinus thinks, the sublime, being the highest excellence that human composition can attain to, abundantly compensates the absence of every other beauty, and atones for all other deficiencies, then Michael Angelo demands the preference.

RAFFAELLO.

THE most considerable, and the most esteemed works of Raffaello, are his

fresco pictures in the Vatican, and his cartoons in England. The merit of these great works does not depend upon an attention to parts, or to their being minutely finished: the principal care of the Painter was fixed upon the adjustment of the whole, whether as to the general composition, or to the composition of each individual figure; for every figure may be said to be a lesser whole; though, in regard to the general work to which it belongs, it is but a part: the same may be said of the head, of the hands, and feet. Though he possessed this art of seeing and comprehending the whole, as far as form is concerned, he did not exert the same faculty in regard to the general effect, which is presented

to the eye by colour, and light and shade. Of this, the deficiency of his oil pictures, where this excellence is more expected than in fresco, is a sufficient proof.

He owes his reputation to his excellence in the highest parts of the art, which I have pointed out in my comparison of his powers with those of Michael Angelo; and his easel-pictures stand in a lower degree of estimation: for though he continually, to the day of his death, embellished his performances more and more with the addition of those lower ornaments, which entirely make the merit of some painters, yet he never arrived at such perfection as to be an object of imitation. He never was able to con-

quer perfectly that dryness, or even littleness of manner, which he inherited from his master. He never acquired that nicety of taste in colours, that breadth of light and shadow, that art and management of uniting light to light, and shadow to shadow, so as to make the object rise out of the ground with that plenitude of effect so much admired in the works of Correggio. When he painted in oil, his hand seemed to be so cramped and confined, that he not only lost that facility and spirit, but even that correctness of form, which is so perfect and admirable in his fresco works. I do not recollect any pictures of his of this kind, except, perhaps, the Transfiguration, in which

there are not some parts that appear to be even feebly drawn. That this is not a necessary attendant on oil-painting, we have abundant instances in more modern painters. Lodovico Caracci preserved in his works in oil the same spirit, vigour, and correctness, which he had in fresco. I have no desire to degrade Raffaello from the high rank which he deservedly holds; but by comparing him with himself, he does not appear to me to be the same man in oil as in fresco.

His great powers, as exhibited in the Vatican, are not impressive at first sight: the excellence of his style is not on the surface, but lies deep, and at the first view is seen but mistily. It is the Florid style, which strikes at once, and

captivates the eye for a time, without even satisfying the judgment.

JULIO ROMANO.

THIS Master possessed the true poetical genius of painting in a higher degree than any other painter whatever.

In heroic subjects it will not, I hope, appear too great a refinement of criticism to say, that the want of naturalness or deception of the art, which give to an inferior style its whole value, is no material disadvantage: the Hours, as represented by Julio Romano, giving provender to the Horses of the Sun, would not strike the imagination more forcibly from their being coloured with the pencil

of Rubens, though he would have represented them more naturally; but he might possibly, by that very act, have brought them down from the celestial state, to the rank of mere terrestrial animals. In these things, however, I admit there will always be a degree of uncertainty. Julio Romano, if he had possessed the art and practice of colouring like Rubens, might, by possibility, have given to this subject some taste of poetical grandeur not yet attained.

The same familiar naturalness would be equally an imperfection in characters which are to be represented as demi-gods, or something above humanity.

TITIAN.

It is to Titian we must turn our eyes to find excellence with regard to colour, and light and shade, in the highest degree. He was both the first and the greatest master of this art. By a few strokes, he knew how to mark the general image and character of whatever object he attempted; and produced, by this alone, a truer representation than his master, Giovanni Bellino, or any of his predecessors, who finished every hair. His great care was to express the general colour, to preserve the masses of light and shade, and to give, by opposition, the idea of that solidity which is inseparable from natural objects.

His portraits, from the nobleness and simplicity of character which he always gave them, will entitle him to the greatest respect, as he undoubtedly stands in the first rank in this branch of the art.

The same excellence of manner which Titian displayed in history or portrait-painting, is equally conspicuous in his landscapes, whether they are professedly such, or serve only as back-grounds. One of the most eminent of this latter kind is to be found in the picture of St. Pietro Martire. The large trees, which are here introduced, are plainly distinguished from each other by the different manner with which the branches shoot from their trunks, as well as by their different foliage; and the weeds in

the fore-ground are varied in the same manner, just as much as variety requires, and no more. When Algarotti, speaking of this picture, praises it for the minute discriminations of the leaves and plants, even, as he says, to excite the admiration of a botanist, his intention was undoubtedly to give praise even at the expense of truth; for he must have known, that this is not the character of the picture: but connoisseurs will always find in pictures what they think they ought to find: he was not aware that he was giving a description injurious to the reputation of Titian.

We cannot entirely refuse to Titian the merit of attending to the general *form* of his object, as well as colour;

but his deficiency lay, a deficiency at least when he is compared with Raffaello, in not possessing the power, like him, of correcting the form of his model by any general idea of beauty in his own mind. Of this, his St. Sebastian is a particular instance. This figure appears to be a most exact representation both of the form and the colour of the model, which he then happened to have before him; it has all the force of nature, and the colouring is flesh itself; but, unluckily, the model was of a bad form, especially the legs. Titian has with as much care preserved these defects, as he has imitated the beauty and brilliancy of the colouring. In his colouring he was large and general, as, in his design, he

was minute and partial: in the one he was a genius, in the other not much above a copier. I do not, however, speak now of all his pictures; instances enough may be produced in his works, where those observations on his defects could not with any propriety be applied: but it is in the manner, or language, as it may be called, in which Titian, and others of that school, express themselves, that their chief excellence lies.

PAUL VERONESE.

PAUL VERONESE, Tintoret, and others of the Venetian school, seem to have painted with no other purpose than to be admired for their skill and expertness in the mechanism of paint-

ing, and to make a parade of that art, which the higher style requires its followers to conceal.

The difference between Paul Veronese and Bassano seems to be only that the one introduced Venetian gentlemen into his pictures, and the other the boors of the district of Bassano, and called them patriarchs and prophets.

Although it be a general practice in painting to make a large mass of light about the middle of the picture, surrounded by shadow, the reverse may be practised, and the spirit of the rule be still preserved. In the MARRIAGE OF CANA, in St. George's church in Venice, the figures are for the most part in half shadow; the great light is in the sky; and the general effect of

this picture, which is so striking, is no more than what we often see in landscapes, in small pictures of fairs and country feasts: but those principles of light and shadow, being transferred to a large scale, to a space containing near a hundred figures as large as life, and conducted, to all appearance, with as much facility, and with an attention as steadily fixed upon *the whole together*, as if it were a small picture immediately under the eye, the work justly excites our admiration; the difficulty being increased as the extent is enlarged.

BASSANO.

BASSANO is totally devoid of expression, sense, grace, or elegance; but his

taste of colours is admirable, and in his best works little inferior to those of Titian.

TINTORET.

In the Works of Tintoret there is an entire inattention to the expression of the passions. Of this extraordinary painter, Sir Joshua has adopted this account by Vasari. "Of all the extraordinary geniuses that have practised the art of painting, for wild, capricious, extravagant, and fantastical inventions, for furious impetuosity and boldness in the execution of his work, there is none like Tintoret; his strange whimsies are even beyond extravagance, and his works seem to be produced rather by chance, than in conse-

quence of any previous design, as if he wanted to convince the world that the art was a trifle, and of the most easy attainment."

CORREGGIO.

His style is founded upon modern grace and elegance, to which is superadded something of the simplicity of the grand style. A breadth of light and colour, the general ideas of the drapery, an uninterrupted flow of outline, all conspire to this effect.

The excellency of Correggio's manner has justly been admired by all succeeding painters. This manner is in direct opposition to what is called the dry and hard manner which preceded him.

His colour, and his mode of finishing, approach nearer to perfection than those of any other painter: the gliding motion of his outline, and the sweetness with which it melts into the ground; the cleanness and transparency of his colouring, which stop at that exact medium in which the purity and perfection of taste lies; leave nothing to be wished for.

PARMEGIANO.

THE first public work of Parmegiano is the St. Eustachius, in the church of St. Petronius in Bologna, and was done when he was a boy; and one of the last of his works is the Moses breaking the tables, in Parma. In the former there is certainly something of grandeur in the

outline, or in the conception of the figure, which discovers the dawnings of future greatness; of a young mind impregnated with the sublimity of Michael Angelo, whose style he here attempts to imitate, though he could not then draw the human figure with any common degree of correctness. But this same Parmegiano, when in his more mature age he painted the Moses, had so completely supplied his first defects, that we are here at a loss which to admire most, the correctness of drawing, or the grandeur of the conception. As a confirmation of its great excellence, and of the impression which it leaves on the minds of elegant spectators, I may observe, that our great lyric poet, Gray, when he conceived his sublime

idea of the indignant Welch Bard, acknowledged, that though many years had intervened, he had warmed his imagination with the remembrance of this noble figure of Parmegiano.

GUIDO.

GUIDO, from want of choice in adapting his subject to his ideas and his powers, or from attempting to preserve beauty where it could not be preserved, has, in this respect, succeeded very ill. His figures are often engaged in subjects that required great expression: yet his Judith and Holofernes, the Daughter of Herodias with the Baptist's Head, the Andromeda, and some even of the

Mothers of the Innocents, have little more expression than his Venus attired by the Graces.

Female figures, angels, and children, were the subjects in which Guido more particularly succeeded; and to such, the clearness and neatness of his pearly tint, perfectly corresponds, and contributes not a little to that exquisite beauty and delicacy which so much distinguishes his works.

NICOLAS POUSSIN.

No works of any modern artist has so much of the air of Antique Painting as those of Poussin. His best performances have a remarkable dryness of manner, which, though by no means to be recom-

mended for imitation, yet seems perfectly correspondent to that ancient simplicity which distinguishes his style. Like Polidoro he studied the ancients so much, that he acquired a habit of thinking in their way, and seemed to know perfectly the actions and gestures they would use on every occasion.

Poussin, in the latter part of his life, changed from his dry manner to one much softer and richer, where there is a greater union between the figures and the ground; as in the Seven Sacraments in the Duke of Orleans's collection: but neither these, nor any of his other pictures in this manner, are at all comparable to many in his dry manner which we have in England.

In his conduct of light, and shadow,

and grouping, he has scarcely any principal mass of light, and his figures are often too much dispersed, without sufficient attention to place them in groups. When the general hue of his picture was inclinable to brown, or yellow, he often introduced a spot of blue drapery, which shews, that harmony of colouring was not a part of the art which had much engaged his attention. By abhorring that affectation, and that want of simplicity, which he observed in his countrymen, he has, in certain particulars, fallen into the contrary extreme, so far as to approach to a kind of affectation;—to what, in writing, would be called pedantry.

He lived and conversed with the

ancient statues so long, that he may be said to have been better acquainted with them than with the people who were about him. I have often thought that he carried his veneration for them so far as to wish to give his works the air of Ancient Paintings.

The favourite subjects of Poussin were Ancient Fables; and no painter was ever better qualified to paint such subjects, not only from his being eminently skilled in the knowledge of the ceremonies, customs, and habits of the Ancients, but from his being so well acquainted with the different characters which those who invented them gave to their allegorical figures. Though Rubens has shewn great fancy in his Satyrs, Silenuses, and

Fauns, yet they are not that distinct separate class of beings, which is carefully exhibited by the Ancients, and by Poussin. Certainly when such subjects of antiquity are represented, nothing in the picture ought to remind us of modern times. The mind is thrown back into antiquity, and nothing ought to be introduced that may tend to awaken it from the illusion.

He seemed to think that the style and the language in which such stories are told, is not the worse for preserving some relish of the old way of painting, which seemed to give a general uniformity to the whole, so that the mind was thrown back into antiquity, not only by the subject, but the execution. He

transports us to the environs of ancient Rome, with all the objects which a literary education makes interesting and dear to us.

If Poussin, in imitation of the Ancients, represents Apollo driving his chariot out of the sea, by way of representing the Sun rising, if he personifies Lakes and Rivers, it is nowise offensive in him; but seems perfectly of a piece with the general air of the picture. On the contrary, if the figures which people his pictures had a modern air or countenance, if they appeared like our countrymen, if the draperies were like cloth or silk of our manufacture, if the landskip had the appearance of a modern view, how ridiculous would Apollo appear instead

of the Sun; an old man, or a nymph with an urn, to represent a River or a Lake?

LUDOVICO CARACCI.

If by style in painting be meant a power over colours to convey our conceptions, the style of Ludovico Caracci, in his best works, appears to me to approach the nearest to perfection. His unaffected breadth of light and shadow, the simplicity of colouring, which, holding its proper rank, does not draw aside the least part of the attention from the subject, and the solemn effect of that twilight which seems diffused over his pictures, appear to me to correspond

with grave and dignified subjects, better than the more artificial brilliancy of sunshine, which enlightens the pictures of Titian.

He was acquainted with the works both of Correggio and the Venetian Painters, and knew the principles by which they produced those pleasing effects, which, at the first glance, prepossess us so much in their favour; but he took only as much from each, as would embellish, but not overpower, that manly strength, and energy of style, which is his peculiar character.

The works of Caracci are not often to be found out of Bologna. *The St. Francis in the midst of his Friars, The Transfiguration, The Birth of St.*

John the Baptist, *The Calling of St. Matthew*, *The St. Jerome*, *The Fresco Paintings* in the Zampieri Palace, are all works worthy of particular attention.

SALVATOR ROSA.

It is in the works of art, as in the characters of men. The faults or defects of some men seem to become them, when they appear to be the natural growth, and of a piece with the rest of their character. A faithful picture of a mind, though it be not of the most elevated kind, though it be irregular, wild, and incorrect, yet if it be marked with that spirit and firmness, which cha-

racterize works of genius, will claim attention, and be more striking than a combination of excellencies which do not seem to unite well together; or, than a work which possesses even all excellencies, but those, in a moderate degree.

One of the strongest-marked characters of this kind, which must be allowed to be subordinate to the great style, is that of Salvator Rosa. He gives us a peculiar cast of nature, which, though void of all grace, elegance, and simplicity, though it has nothing of that elevation and dignity which belong to the grand style, yet, has that sort of dignity which belongs to savage and uncultivated nature: but what is most to be admired in

him, is, the perfect correspondence which he observed between the subjects which he chose, and his manner of treating them. Every thing is of a piece: his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures.

CARLO MARATTI.

CARLO MARATTI rarely seizes the imagination by exhibiting the higher excellencies of the art, nor does he captivate us by that originality which attends the painter who thinks for himself. He knew and practised all the rules of art; and from Raffaello, the Caracci, and Guido, he made up a style, of which

the only fault is, that it has no manifest defects, and no striking beauties; the principles of his composition are never blended together, so as to form one uniform body, original in its kind, or excellent in any view.

By diligence, he made the most of what he had; but there was undoubtedly heaviness about him, which extended itself, uniformly, to his invention, expression, his drawing, colouring, and the general effect of his pictures. The truth is, he never equalled any of his patterns in any one thing, and he added little of his own.

His works have the defect of being too often overloaded with drapery, and that drapery, too artificially disposed.

LUCA GIORDANO.

LUCA GIORDANO had extraordinary powers for readiness of invention; but at the same time it must be acknowledged, that his genius was mechanical, which operates without much assistance of the head. In all his works, which are very numerous, we look in vain for any thing that can be said to be original and striking; yet, according to the ordinary ideas of originality, he has as good pretensions to that quality as most painters, for he borrowed very little from others; still less will any artist, who can distinguish between excellence and insipidity, ever borrow from him. A similar

character may be given of La Fage who had the same facility in drawing and design.

PELLEGRINO TIBALDI.

THIS Artist may be said to have laid the foundation of the Bolognese school, which afterwards became so conspicuous under the Caracci. It was he who first displayed that grandeur of style which was derived from the works of Michael Angelo: and such was the partiality entertained for him by the Caracci, that they called him *Nostro Michael Angelo riformato:* and though this is exaggerated praise, he has a right to be considered amongst the first and

greatest of his followers. There are certainly many drawings and inventions of his, of which Michael Angelo might not disdain to be supposed the author; or that they should be, as in fact they often are, mistaken for his. I will mention one particular instance, because it is found in a book which is in every young artist's hands,—Bishop's Ancient Statues. There a print is introduced representing Polyphemus, from a drawing by Tibaldi, and it is inscribed with the name of Michael Angelo, to whom is ascribed also, in the same book, a Sybil, which was designed and painted by Raffaello. Both these figures are professedly in Michael Angelo's style and spirit, and even worthy of his hand. But we know that the former

is painted in the *Institute a Bologna* by Tibaldi, and the other by Raffaello, in the Church of *La Santa Maria della Pace* in Rome.

BAROCCIO.

THIS Painter was one of the most successful imitators of Correggio; yet sometimes, in endeavouring at clearness or brilliancy of tint, he overshot the mark, and falls under the criticism which was made on an ancient painter, that his figures look as if they fed on roses.

CLAUDE LORRAIN.

CLAUDE LORRAIN seldom availed himself of those peculiarities of nature

which are common to other landskip painters; he either thought them contrary to that style of general nature which he professed, or that they would catch the attention too strongly, and destroy that quietness and repose which was necessary to that kind of painting. He appears to have been convinced, that taking nature as he found it seldom produced beauty. His pictures are a composition of the various draughts which he had previously made from various beautiful scenes and prospects; and whether he may be considered to be always right or not in rejecting what painters call accidents of nature, his practice, in respect to his choice, is to be adopted in preference to that of the Flemish and Dutch schools.

SIR JOSHUA REYNOLDS.

As the opinions of Sir Joshua Reynolds form so considerable a part of this small volume, I avail myself of this opportunity to pay my tribute of respect to his name.

Sir Joshua's early education was not strictly academical, nor, to any extent, did he ever cultivate the elementary principles of design. As portraits were to shape his fortune, facility of composition, or laborious application to acquire that dexterity for which the Caracci school is celebrated, were less necessary; though he constantly regrets the want of facility in designing the human figure. Whether he would have been as eminent in historical painting, as he was in that

department which it was his lot to pursue, would be now an inquiry as useless, as it would be unsatisfactory. That his powers were great in whatever way they were employed, will be readily acknowledged: his taste was too refined, and his judgment too correct, to tolerate defects which were not counterbalanced by some advantages; but as his early practice was exclusively devoted to portraits, and as it was the chief employment of his whole life, it cannot remain a subject of choice to what branch of his profession a fair analysis of his merit ought to be referred.

From the first impression which Sir Joshua received on seeing the works of Raffaello in the Vatican, it would seem evident that the ornamental style had previously absorbed his attention, and

made the deepest impression on his mind. In pursuing his studies when abroad, his time was not spent in making servile copies, but in contemplating the PRINCIPLES of the great masters; "following them in the same road, but not in the same steps;" and no man ever appropriated to himself, with more admirable skill, their extensive and varied powers. As he was among the most enthusiastic admirers of Michael Angelo, it has been thought a subject of difficult explanation to account for his unbounded admiration of a man whose works are so different from his own: but imitation in the common sense of the term is not to be sought for in any of Sir Joshua's works; Michael Angelo, like Dr. Johnson, taught him to think, and it was not by imitation,

but by contemplating the principles of the great masters, that his own works became elevated above those of his contemporaries. The style of Michael Angelo and the powers of his mind he endeavoured to apply to his own practice; and in his familiar and playful subjects he has given an air of graceful dignity, by having that great painter constantly before him in his imagination. A Lady of Fashion playing with her Child upon her knee; his Charity in the Oxford Window; Mrs. Siddons as the Tragic Muse; his Count Ugolino, originally designed as a captive; —all find their prototype in the lunettes of the Sistine Chapel: and the portrait of Dr. Johnson in profile has an air of sublimity, from appearing to possess the same sentiment as Michael Angelo's

Christ in the Garden. It was from constantly thinking of Michael Angelo that he dignified his own style; it was from considering how he would have treated the same subject, of whatsoever nature it might be, that gave a tension to his thoughts, and roused his powers to more elevated conceptions.

The style of portrait painting by Hudson and Ramsay, who were the only persons of any celebrity when Sir Joshua returned from Italy, was uniformly dry and hard: they possessed no knowledge of colouring, nor feeling for *chiar'-oscuro*, and their works shew but little diversity of attitude or expression: the full dress, which was the fashion of the day, prescribed limits to them which they did not think it prudent to transgress. Sir Joshua,

with a more comprehensive view of his art, shewed how *portrait* might be generalized, and how the intellect of the man might be identified with his individual appearance, of which we have a fine example in his portrait of John Hunter. In dress he selected and adopted what accorded best with his subject, without implicitly following, or offending against the prejudices of fashion. In the practice of his profession, to rival the matchless colouring of Rembrandt seems to have been his constant aim, and Corregio was his model for elegance and grace.

Sir Joshua, in his infantine portraits, has no equal. His female portraits are also designed with exquisite taste; and for that graceful variety of composition which pervades his works, it will be in

vain to seek a rival in the most illustrious of his predecessors.

His works of the historical kind shew great strength of mind, and leave us to regret that more of his time had not been devoted to historical painting; but from the want of that habit which practice would have given him, he said that historical efforts cost him too much. His *Count Ugolino**, for pathos, perhaps yields to no composition that was ever made of that subject; and his *Holy Family*†, and his fanciful design of *Puck*, from Midsummer Night's Dream, when viewed at the same time, will serve to shew at once the comprehensiveness and diversity of his genius.

* In the collection of the Duke of Dorset.

† In the possession of Lord Gwydir.

The colouring of Sir Joshua, which has been deservedly the subject of the highest admiration and praise, has also been the most familiar topic of animadversion and censure. But since the exhibition of his works at the British Institution*, the evanescent property of his colours is not so much dwelt upon by the *pseudo dilettante*. In the pursuit of excellence, he was certainly not content with treading in a beaten path; and as he always thought for himself, so he was constantly inventing new methods of practice. That he was sometimes unsuccessful cannot be denied: but after that display of his genius, for which we are so much indebted to the managers of

* Exhibition of Pictures painted by Sir Joshua Reynolds, at the British Institution, Pall Mall, 1813.

the British Institution, it were as idle as unjust to dwell on minute or partial defects, occasioned solely by his searching after beauties, which no English painter has found in so great a perfection as himself. Upon due reflection, therefore, when the void be considered, over which he passed to arrive at his professional eminence, the astonishment ought to be, not that he produced so many, but so few, exceptionable works; and even of those it is no exaggerated praise to say, that as long as the true principles of art are admired, even his 'faded pictures' will be found to possess a superiority which has not often been equalled by the best productions of the British school.

APPENDIX:

CONTAINING

A LIST OF PICTURES,

PRINCIPALLY PAINTED IN OIL COLOURS,

BY

RAFFAELLO,

AUTHENTICATED BY

VASARI, AND OTHER WRITERS.

The Edition of Vasari referred to, is Bottari's, 4to. M.DCC.LX.

I. ASSUMPTION of the Virgin. This picture was executed for the Monastery of St. Francesco in Perugia, and is supposed to have been painted by Raffaello, if not entirely, at least in part, when he was between 17 and 18 years of age.—VASARI, vol. iii.

p. 90, *and the Milan MS.* p. 7, *with Angelo Comolli's note.*

II. St. Nicolas, painted for the Church of St. Augustin in Città di Castello. This picture was purchased by the late Pope, and placed in his collection.—VASARI, vol. iii. p. 90, *and the Milan MS.* in a note, p. 8.

III. A Crucifixion, painted for the Church of St. Domenic in the same city, and still remains in that church. Vasari says, that Raffaello's name is written on this picture, or no one could believe it to be his painting, but to be the work of Pietro Perugino.—VASARI, vol. iii. p. 90.

IV. The Marriage of the Virgin Mary, now in the chapel Albizzini, in the Church of St. Francesco, also in Città di Castello.—VASARI, vol. iii. p. 91.

V. Two small Pictures presented to Taddeo Taddei. The subjects of these pictures Vasari does not mention: one however is said to be now in the imperial collection at Vienna, but the destiny of the other is not conjectured. —VASARI, vol. iii. p. 91.

VI. A Picture representing the Virgin with an infant Jesus, and St. John; given to Lorenzo Nasi. This picture was destroyed 1548, from the house in which it was kept being reduced to ruins by an accident: but a duplicate, or copy of it, was preserved in the Florence Gallery. A picture of the same subject was also preserved in the Monastery of Vallombrosa.—VASARI, vol. iii. p. 92.

VII. Four small pictures for Guidubaldo da Montefeltro, Duke of Urbino, the

subjects of which were St. George and the Dragon, Christ in the Garden, and two of the Madonna*.—VASARI, vol. iii. p. 92. *Milan MS.* p. 13, *and Lomazzo Trat. della pittura,* lib. i. c. 8.

VIII. Seven Pictures painted for religious houses in Perugia. The subjects were, for the church of the Convent of St. Antonio, the Madonna, with an infant Christ, having on the one side St. Peter and St. Paul, and on the other, St. Catharine and St. Cecilia, and over, in a semicircular compartment, a personification of the Deity. At the foot of the altar were three smaller pictures, representing Christ in the Garden, his bearing

* In the Gallery of the Louvre there were two small Pictures, one of St. George and the Dragon, and St. Michael combating the Monster, said to be painted by Raffaello.

the Cross, and, after crucifixion, dead in the Virgin's lap. The picture for St. Severo represented the two first Persons in the Trinity, surrounded with glory, and accompanied by angels, with six Saints seated beneath. This picture is painted in fresco, and upon it Raffaello has painted his name in large characters. The picture for the Friars of the Servi consisted of a Madonna, St. John the Baptist, and St. Nicolas. —VASARI, vol. iii. p. 93.

IX. The Body of Christ borne to the Sepulchre; painted for the Church of St. Francesco in Perugia. —VASARI, vol. iii. p. 95.

X. A Holy Family; painted for the City of Siena, but afterwards bought by Francis I. of France.—VASARI, vol. iii. p. 96.

XI. A Picture painted for the Dei family, representing a Madonna seated in the Clouds, with Saints and Angels. This picture was left unfinished when Raffaello went to Rome, and in the same state was sold after his death; but has since undergone so much repainting, that nothing of the original painting now remains.—VASARI, vol. iii. p. 96.

XII. A small picture of Christ, with the Evangelists; painted for Count Vincenzo Ercolani of Bologna. This picture was one of the first Raffaello painted after his arrival at Rome; and, as would appear from a memorial of the expenses of the Count, that he received it in Bologna, in the year 1510, and the price he paid for it was eight golden ducats; about four guineas of our money.—*Felsina*

pittrice, vol. i. p. 44; VASARI, vol. iii. p. 111.

XIII. The Vision of Ezekiel; a small picture, supposed to have been painted about the year 1510: it was preserved in the Pitti Palace in Florence. The late Duke of Orleans had a duplicate or copy of this picture in his collection, now in the possession of Sir Thomas Baring.—VASARI, vol. iii. p. 111.

XIV. An Annunciation, which, according to Malvasia, was in his time in the house of Agamemnone Grassi in Florence.—*Felsina pittrice*, vol. i. p. 44.

XV. An Altar-Piece in the church of La Santa Maria in Araceli. This picture was painted for Segismondo Conti, principal secretary to Julius II., and placed by him in the Church of the Araceli in Rome. (VASARI, vol. iii.

p. 105.) It was afterwards, in the year 1565, by Sora Anna Conti, his niece, removed to Foligno, and placed in the church belonging to the monastery called the Contesse; and in the year 1798, it was given up to the French by the treaty of Tolentino, and was then removed to Paris. It represents the Virgin seated in the midst of a glory of Angels, holding in her arms the infant Jesus, and in that situation appears to receive with humility the prayers addressed to her by St. John, St. Francis, and St. Jerom, in favour of the donor, who, with his hands joined, implores her protection. In the middle of the piece, and below the Virgin, with his eyes turned towards her, an angel holds a tablet, destined to receive the name of Sigismondo Conti.

The back-ground represents a landskip. This picture was originally painted on pannel, but, from the wood being much decayed, when it arrived at Paris, it was put on canvass, under the direction of Guiton, Morveau, Bertholet, Vincent, and Taunay, members of the National Institute: and this is the account of the means which were employed for that purpose.

"It was necessary, as a previous step, to render the surface of the pannel on which the picture was painted perfectly plane. To this end, a gauze having been pasted over the painting, the picture was turned upon its face. The Citizen Hacquin then formed in the substance of the wood a number of small channels, at certain distances from each other, and extend-

ing from the upper extremity of the arch, to where the pannel presented a truer surface. He introduced into these channels small wooden wedges, and afterwards covered the whole surface with wet cloths, which he took care to renew from time to time.

" The action of these wedges, expanding by the humidity, obliged the pannel to reassume its original form, the two parts of the crack before mentioned were brought together; and the artist, having introduced a strong glue to reunite them, applied cross bars of oak, for the purpose of retaining the picture, during its drying, in the form which it had taken.

" The desiccation was performed very slowly; a second gauze was applied over the former, and upon that,

two successive layers of spongy paper. This preparation, which is called the *cartonnage*, being dry, the picture was again inverted upon a table, to which it was firmly fixed down, and they afterwards proceeded to the separation of the wood on which the picture had been painted.

" The first operation was performed by means of two saws, the one of which worked perpendicularly, and the other horizontally. The work of the saws being finished, the wood was found to be reduced to one tenth of an inch in thickness. The artist afterwards made use of a plane, of a form convex, in the direction of its breadth: this was applied obliquely upon the wood, so as to take off very small shavings, and to avoid raising the grain of the wood, which

was reduced, by this means, to .002 of an inch, thick.

" He took afterwards a flat-toothed * plane, of which the effect is nearly similar to that of a rasp, which takes off the wood in form of a dust or powder: it was reduced by this tool to a thickness not exceeding that of an ordinary sheet of paper.

" In this state, the wood having been repeatedly wetted with fair water, in small compartments, was carefully detached by the artist with the rounded point of a knife blade. The Citizen Hacquin having then taken away the whole of the priming on which the picture had been painted, and especially the varnishes, which some former

* " un rabot plat à fer dentelé."

reparations had made necessary, laid open the very sketch itself of Raphael.

" In order to give some degree of suppleness to the painting, so much hardened by time, it was rubbed with cotton dipped in oil, and wiped with old muslin; after which, a coating of white lead, ground with oil, was substituted for the former priming, and laid on with a soft brush.

" After three months drying, a gauze was pasted on to the oil-priming, and over that a fine cloth. This being again dried, the picture was detached from the table, and again turned, for the purpose of taking off the *cartonnage* by means of water; which operation being finished, they proceeded to take away certain inequalities of the surface, which had arisen from its unequal

shrinking* during the former operations. To this end, the artist applied successively to these inequalities a thin paste of wheaten flour, over which a strong paper being laid, he passed over it a heated iron, which produced the desired effect; but it was not until the most careful trial had been made of the due heat of the iron, that it was allowed to approach the picture.

"We have thus seen, that having fixed the picture, freed from every extraneous matter, upon an oil priming, and having given a true form to its surface, it yet remained to apply this *chef-d'œuvre* of art firmly upon a new ground.

* *recoquillement*, for which no adequate word occurs in English. The French language is extremely rich in terms of art, most of which are of a figurative kind.

To this end, it was necessary to paper it afresh, and to take away the gauze, which had been provisionally laid upon the priming, to add a new coat of white lead and oil, and to apply upon that a very soft gauze, over which was again laid a cloth, woven all of one piece, and impregnated on the exterior surface with a resinous mixture, which served to fix it upon a similar cloth stretched upon the frame. This last operation required the utmost care, in applying to the prepared cloth the body of the painting, freed again from its *cartonnage*, in avoiding the injuries which might arise from too great or unequal an extension, and, at the same time, in obliging every part of its vast extent to adhere equally to the cloth stretched upon the frame.

"Thus was this valuable picture incorporated with a base more durable even than its former one, and guarded against those accidents, which had before produced its decay."

XVI. St. Cecilia. This picture was painted by the order of Cardinal de Pucci Santi Quattro, probably soon after the year 1513, to be placed in a chapel in the Church of St. Giovanni in Monte, in Bologna. There is a celebrated copy of it by Guido, which was painted for an altar in the Church of St. Luigi de' Francesi in Rome.—VASARI, vol. iii. p. 110.

XVII. A Nativity; painted for the Count da Canossa of Verona. Where this picture is at present is not known.—VASARI, vol. iii. p. 112.

XVIII. The Virgin and St. Jerom; painted

for the Church of St. Dominic in Naples, from whence it has been removed, and is at present supposed to be in Spain. — VASARI, vol. iii. p. 110.

XIX. The Virgin, St. Elizabeth and Joseph, adoring the infant Jesus; painted for Lionello da Carpi, and at the time Vasari was writing the Life of Raffaello, it belonged to Cardinal Ridolfo Pio da Carpi his son, and he says that it was exquisitely coloured, and one of his best works; but where the picture is at present is not known. — VASARI, vol. iii. p. 110.

XX. St. Ann; painted for Bindo Altoviti, formerly in the Pitti Palace in Florence. — VASARI, vol. iii. p. 112.

XXI. La Madonna detta della *Seggiola*. This is a circular picture of a Madonna with an infant Jesus in her arms, and

St. John standing by her side. It was preserved in the Pitti Palace; but during the French Revolution it was taken into France, and I saw it at St. Cloud. It is now most probably sent back to Florence. This picture is not mentioned by Vasari, nor is it noticed in the Milan MS. In Madrid, Mengs has observed that there is a picture by Raffaello of the same Madonna and Child, but without the St. John, and instead of being circular, the picture is square.

XXII. Christ bearing the Cross, called Il Pasmo de Sicilia; painted for the monks of Monte Oliveto in Palermo, to be placed in the church called La Santa Maria dello Pasmo. To this picture is attached a singular story, which is thus gravely related by

Vasari and his contemporaries. The picture being finished, it was put on board a ship to be conveyed to Palermo. In the course of the voyage a storm arose, in which the ship with all the crew were lost; but this picture was by itself miraculously transported to the Gulf of Genoa, and was there fished up without having suffered the slightest damage; for even the winds and the waves, as Vasari enthusiastically expresses himself, had respect for so extraordinary a work. This circumstance gave the picture universal fame, and excited such devotional interest and veneration, that the Sicilian monks petitioned the Pope to have it restored to them, which was granted, on their paying salvage to the Genoese. Its high celebrity stimulated Philip IV. King of Spain, at a subsequent period,

to possess it, and he allowed the convent an annual rent of a thousand crowns to remove it to his own chapel in Madrid. It has since been placed in the Royal collection.—VASARI, vol. iii. p. 114.

XXIII. St. Sisto. This picture was painted for Piacenza, and after passing through several hands, was ultimately bought by the King of Poland for the considerable sum of twenty-two thousand crowns, and is now in the Electoral Gallery in Dresden.—VASARI, vol. iii. p. 120.

XXIV. Michael the Archangel, was painted for Francis I. King of France, in the year 1517. This subject, on a small scale, Raffaello painted several times when a young man.—VASARI, vol. iii. p. 120.

XXV. St. John; painted for Cardinal Co-

lonna, and by him given to his physician, Jacopo da Carpi; and after passing through several hands, was deposited in the tribune of the Florence Gallery. There is a celebrated copy of this picture, supposed to be by Giulio Romano, which was in the Pope's collection in the Palace of Monte Cavallo.—VASARI, vol. iii. p. 125.

XXVI. A Holy Family; painted for Domenico Canigiani. The composition of this picture consists of the Madonna with an infant Christ, St. Elizabeth, with St. John and St. Joseph. Vasari has placed this picture among the earliest works of Raffaello, in which he appears to be incorrect; since, agreeably to himself, it corresponds with a later period of his style, and

the date 1516 is interwoven in the ornamental part of the drapery. According to the editor of the last edition of Vasari, this picture is now in the possession of the Marchese Carlo Renuccini.—VASARI, vol. iii. p. 94.

XXVII. The Virgin Mary with an infant Jesus, and St. John; a small picture, formerly in the Gallery of the Louvre. The composition represents the Virgin uncovering our Saviour, who is asleep, to shew him to St. John, who is kneeling near him.

XXVIII. An Infant Christ caressing St. John. This composition represents the Virgin in a sitting posture, holding in her arms the infant Saviour, who is standing upon his cradle to receive and caress St. John, who

is presented to him by St. Elizabeth.

XXIX. Holy Family; painted for Francis I. King of France. In this picture the Virgin is represented with bended knee receiving the infant Jesus, who is leaving the cradle; and amidst other figures there is an Angel scattering flowers over them. This is one of the most celebrated pictures by Raffaello of this subject; and on the border of the Virgin's drapery is RAPHAEL URBINAS PINGEBAT. M.D.XVIII. — *Annales du Musée*, vol. i. pl. 65.

XXX. Holy Family. In the collection of the King of Naples at Capo di Monte there was a fine picture of this subject, representing the infant Christ in the Virgin's lap, giving a benediction to

St. John, with St. Anne and St. Joseph in the back-ground.

XXXI. In the Gallery of the Louvre there was a picture commonly called the Silence of the Virgin, said to be by Raffaello; the subject is, the Virgin with St. John, and an infant Christ sleeping.—*Annales du Musée*, vol. ii, pl. 25.

XXXII. Christ seated in the clouds, supported by Angels and Cherubim, accompanied by the Virgin and St. John; at the bottom of the picture is St. Paul and St. Catharine, with a landskip back-ground. This picture was in the Church of St. Paul, in Parma.

XXXIII. THE TRANSFIGURATION. This celebrated picture was Raffaello's last work, and painted for Cardinal Giulio de' Medici, intended to be sent to

Narbonne in France, where he was then archbishop; but he employed Sebastian del Piombo at the same time to paint the Resurrection of Lazarus, which picture he sent in its stead, and the Transfiguration was placed at the high altar in the Church of St. Pietro in Montorio in Rome. The price that Raffaello was to have had for it was six hundred and fifty-five *ducati de' camera* (330*l.* sterling), as appears by a memorandum still existing in the archives of the Church of Santa Maria Novella, in Florence. Part of this sum, amounting to two hundred and twenty-four ducats, was due to him at the time of his death, and afterwards paid to Giulio Romano, one of his legatees. This information was communicated

to Monsieur Bottari by P. Fr. Vincenzo Fineschi, keeper of the archives, and librarian to that convent.—VASARI, vol. iii. p. 125.

RAFFAELLO *painted several Portraits in Oil, and these are well authenticated:*

Agnolo Doni, a Florentine gentleman, and his Lady, were the first portraits Raffaello is known to have painted. When Vasari wrote, these pictures were in the possession of Gio. Battista, their son. In the year 1759, Bottari speaks as having seen them, and informs us, that the portrait of Agnolo Doni himself was in good preservation, but that of Maddalena Strozzi, his wife, was nearly destroyed—" screpolato tutto lo stucco, e formato come una rete assai fitta."—VASARI, vol. iii. p. 94.

JULIUS II. This portrait is mentioned by Vasari with extravagant praise: "*tanto vivo e vivace, che faceva temere a vederlo, come se proprio egli fosse il vivo.*" (VASARI, vol. iii. p. 103.) Where this picture is at present is not known, unless that be it which was formerly in the Pitti Palace in Florence. There was an old copy of this portrait in the Agostino Convent in Rome by Avanziano Nucci.

DONNA BEATRICE, PRINCESS OF ESTE. (VASARI, vol. iii. p. 121.) The PRINCESS GIOVANNA OF ARAGON, sister to Ferdinand, King of Spain. This Princess was a celebrated beauty, and her portrait was painted at the request of Cardinal Ipolito de' Medici, and presented to Francis I. King of France.—*Life of Raffaello, from the Milan MS.* p. 54.

The Duke Lorenzo, and Giulio de' Medici.

(VASARI, vol. iii. p. 113.) Cardinal Fedro Inghirami, and Cardinal Bibbiena. Cardinal Inghirami was a man of letters, and conservitor of the Vatican library.

Frederigo Chardonelet, Archdeacon of Besançon. This portrait was painted whilst he was at Rome in a diplomatic character from the Court of Madrid, and according to Bottari is now in England.

Count Castiglione. There are two portraits of this nobleman said to be by Raffaello; one was lately in the Gallery of the Louvre, and the other is in the possession of Cardinal Valenti.

A Portrait of La Fornarina. (VASARI, vol. iii. p. 121.) This picture was preserved in the Gallery of the Prince of Palestrina in Rome. In the same collection there was another portrait of her, attributed to Giulio Romano.

RAFFAELLO, by himself, now in the Altoviti Palace in Florence. The only composition of Portraits by Raffaello is the well-known picture of Leo X. with Cardinals de' Medici and de' Rossi. (VASARI, vol. iii. p. 112.) This picture would seem to have been painted between the years 1517 and 1519, as the Cardinal de' Rossi only enjoyed the honours of the purple during that period. Andrea del Sarto made a copy of it about the year 1525 for Frederick II. Duke of Mantua, which is said to have been so well, that Giulio Romano, who painted upon the original, was deceived by it. This copy was in the Capo de Monte collection belonging to the King of Naples.

There were also the Portraits of Navagero, Beazzano, and Bembo, preserved in the house of Cardinal Bembo in Padua,

and most probably painted for him, as they are inserted in a MS. catalogue of his pictures in the year 1543; and from the same catalogue it would appear that there was a portrait by Raffaello of Parmigiano, the favourite of Julius II. then in the collection of Foscarini. — *Vide Vita di Raffaello, edited by A. Comolli,* note 65.

Besides these pictures, Raffaello made a great number of Historical Drawings, engraved by Marc' Antonio and his scholars, Agostino Veneziano, Silvestro, and Marco da Ravenna. The drawings were made for a young man who sold prints in Rome of the name of Baviera, and most of the designs are now only to be found in the engravings. Raffaello also made a great number of original architectural designs, and restorations of the

ancient buildings in Rome. Of these architectural drawings Baron Stosch had a collection; and another collection was possessed by Thomas Coke, Lord Leicester. — *See Osservazioni sull' Archit. par Winkelmann*, p. 50, not. 6. ediz. Rom.

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